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We would advise those of our readers who have not taken advantage of this offer to do so now before the planting season is over. Full particulars will be sent to those who failed to read the offer in the April number.

CHANGES OF ADDRESS.

As we are endeavoring to deliver THE ETUDE to our subscribers earlier in the month than heretofore it will be necessary in the future to receive all changes of address before the *10th* of each month to insure delivery of the succeeding month's issue to the new address.

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PRIZE ESSAY CONTEST.

THE Prize Essay contest announced in previous issues of THE ETUDE has closed, and a staff of readers is now engaged in the difficult task of appraising the merit of the numerous manuscripts that have been submitted. A conscientious effort is being made to have the adjudication free from bias of any kind. We want the prizes to go to those who have earned them. As there are only five prizes there must of course be many disappointed contributors. This is the case with all prize contests and should be considered by all those who enter essays. It is not unlikely, however, that we may discover in some manuscripts material suitable for our uses as general articles. In such cases we will communicate with the author regarding publication. We desire to thank all those who have taken part in this contest most heartily.

AN OMISSION.

UNFORTUNATELY, the name of Miss E. L. Wynn, the author of the article entitled "Suggestions for Country Teachers," was not printed in connection with the article in the April issue of THE ETUDE.

PRACTICAL SUMMER STUDY.

THE June issue of THE ETUDE will be devoted in part to the presentation of ideas for profitable and agreeable Summer study. We are not quite certain whether our American idea of giving up two whole months at one time to recreation is a good one. Our torrid season seems to make this imperative. Were it not for the days of extreme heat it might be a better plan to have our vacation season distributed throughout the year in shorter periods, as is done in parts of Europe. Perhaps the Spanish idea of having a holiday almost every week, and sometimes every other day (in cases where the Saints have been propitious), would be an improvement upon our ten months of grind and two months of indolence.

The struggle for existence is so intense in America that musicians can not afford to waste the Summer. Recreation we must have, it is true, but we can safely prophesy that the musician who does not formulate definite plans for his winter campaign during the Summer months will have cause for regret.

A READING COURSE.

WE will present next month some ideas for a Summer reading course. We will endeavor to indicate just what books will be of most assistance to you in various lines of study. For instance, there will be a popular course for light reading; there will be a course for children; there will be a course for those who desire to go more deeply into the theoretical side of pianoforte playing, and similar courses for other branches. We will tell you in a few pointed words something of the nature of the books, their prices and uses.

SELF HELP.

THIS one feature of the June ETUDE ought to make it worth many times the price to our readers. We Americans are a people who have learned that success comes through helping ourselves. Abraham Lincoln's hoarded library is a symbol of how many of our most important members of society have acquired their education. Many pupils and teachers who cannot afford to pay for expensive instruction can profit greatly by the use of THE ETUDE as a regular monthly educational, providing daily inspiration, advice and suggestions from many of the greatest living teachers. But there are many things which it would not be wise to print in a magazine of the nature of THE ETUDE, which can be found in books. Our purpose in the June issue is to tell you about these books in such a manner that you can determine your own needs.

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VOL. XXVI. PHILADELPHIA, PA., MAY, 1908. No. 5.

Student Days in Weimar with Liszt

Reminiscences of an American Virtuoso and Teacher Who Won the Interest of the Greatest Master of the Keyboard

By W. H. SHERWOOD

DURING my seven months' stay in Weimar, where I enjoyed the inspiration of study under that greatest of all masters for the piano, Liszt, an experience at his studio one morning is before my mind, never to be forgotten. Liszt was amiable and indulgent on many occasions toward would-be pianists, who flocked to Weimar to obtain the great benefit of his instruction and encouragement. He appeared willing to hear many play. If they pleased him they would be invited to come again. If not, they were dismissed, sometimes with severe criticism.

One day a wealthy lady and her daughter from New York appeared. They wore fine clothes, with a conspicuous display of jewelry, while the air was laden with perfume in their presence. The daughter was invited by Liszt to play, and she certainly played with strength and assurance. Her hands and wrists were powerful and her execution rapid. The weight of the lady's right foot on the damper-pedal was such that all the vibrating resources of the piano were in constant use. She played a brilliant concert waltz, with many wrong notes in the bass and chord accompaniment for the left hand. Liszt had a vein of sarcasm, good-natured but keen, and, while the lady was playing, he went through various gestures behind her back, which caused the other students present to smile.

When the performance was finished he told the young lady that she only needed a few finishing touches to be a great artist, all of which was so elegantly sarcastic that the other students smiled still more. After this he began to talk kindly and to point out some of her greatest errors and faults. Then he sat down and played the parts for the left hand alone, for some two pages of the waltz. In doing this Liszt phrased the bass (one note each measure) with accented and expressive grouping, in sets of four and eight measures, according to the natural expression of the waltz. He played the alternating chords in such a way as to give meaning to the separate harmonic parts of each chord, as related to those of the next, etc. He played with an elastic, bounding stroke of the forearm at the wrist, with comparatively fixed, rigid fingers. The frame of the hand, was somewhat arched and rounded out, almost in the shape that he would have been obliged to assume had he been holding a large orange in his hand. The sensibility of touch for each individual finger was not in the least impaired by the rigidity of that part of the finger next to the hand. The palm of the hand averaged about two or three inches above the keyboard, maintaining the position for the fingers, meanwhile, tolerably close to the keys, while bounding the wrist up and down, within a range of perhaps from two to six inches. I speak of these mechanical matters, as used by Liszt in this kind of technic, for the reason that they were unusual. As far as my experience goes, the elastic use of the forearm at the wrist joint, combined with rigid or fixed positions of the fingers, was not taught in any of the conservatories at that time.

To return to the waltz and the occasion spoken of, Liszt had a habit frequently of dashing the wrist abruptly from the chord at the second beat of the measure, with more or less accent, sometimes almost prematurely, the movement being correspondingly retarted, before playing the chord on the third beat of the measure, with another less conspicuous *up* stroke. Such treatment certainly lent a piquancy and sparkle to the performance. As it was never twice alike there was no objectionable mannerism therein. The playing of this music, really the accompaniment part by the left hand, as Liszt did it, with artistic touch and efficiency and perfect use of the damper-pedal, made a beautiful composition out of the work done, although none of the themes was heard. Certainly the performance sounded like music, whereas the previous performance by the young lady, with both hands and all the fingers (and much greater noise), was anything but music. The young lady evidently had talent, but had been very badly taught and was undoubtedly worse spoiled by the injudicious flattery of friends. She was invited to come again. The last I knew of her she had gone, at Liszt's advice and recommendation, to one of the music schools in Germany to do some studying in the *elementary* branches of her art, which she appeared to have overlooked in her ambition to shine as a great star in the musical firmament.



Herrn William H. Sherwood — F. Liszt — Weimar 75.

Legato Chords and Octaves.

Upon three occasions I selected compositions to play to Liszt in which a performance of Legato Chords and Octaves was a prominent feature. I had learned how to cling to the keys tolerably well and to use flexibility of the forearm at the wrist in many such cases, instead of tossing the hand up and down, as is more generally done, according to ordinary methods. In each one of these pieces Liszt came over to the piano while I was playing and bore down heavily upon my hands. He held them down steadily in such a manner that I could neither raise knuckles nor wrist and *then* he told me to *go on playing*.

Should I have yielded to such pressure upon my hands, as to have held them down heavily against the keyboard, I would not have been able to play a note. I found out immediately that the first thing necessary was to keep the palm of the hand steady at a moderate distance above the keyboard. It was necessary to have a space of from one to three inches between the keys and the knuckles. In cases where there were enough fingers to go around the problem was not such a difficult one, but with a succession of full chords, containing four notes each for one hand, it was necessary to use the same fingers continually and above all to play legato. Under such circumstances the only thing to do with the finger can be described about at follows:

To straighten out the finger, meanwhile keeping the key down and, when time to play either upon the same key or upon another, then lift the tip joint of the finger, enough to let the key up only an instant, drawing finger back to a curve immediately for the next note. Students with Dr. Wm. Mason always learn to stretch out and draw in fingers. A specialty of Dr. Mason's has been to use such motions for staccato playing, drawing the finger in suddenly and far enough in to leave the key as abruptly as it is approached. But here was a method of stretching the finger out nearly enough to straighten it (more or less according to circumstances) and then drawing the finger in *only enough* to cling strongly to the key, as related to legato playing in difficult combinations of full chords and



W. H. SHERWOOD.

octaves. The way in which Liszt insisted on this kind of work was very emphatic. The selections used in these lessons with him, where legato chords were such a feature, were the Schumann's Symphonic Etudes, The Chopin Etude in C sharp, Op. 25, No. 27, and the Liszt arrangement of "Isolden's Liebes-Tod" from "Tristan & Isolde"—Wagner. The latter number was persisted in with such enthusiasm and diligence that I enjoyed the great honor of being invited to play it at Liszt's concluding soiree of the season, just prior to his departure for Rome, where he was to spend some of the winter months.

Advisable Hand Positions.

As a matter of study, it has been a most helpful principle in my work as a concert player and teacher ever since, to find out how many ways the fingers can be taught to work with independence and control of varied touches, without requiring any additional movement of the hand at the knuckles, except in lateral movements. To hold the wrist equally fixed might easily lead to stiff and very undesirable conditions. A pianist can train the hand *at the knuckles* to *fixed positions* with great advantages, while retaining the power of flexibility and lightness at all times with the wrist and fingers. In a general way it may be said that the height of the knuckles can be adjusted to different kinds of playing with several very efficient *changes*. Generally speaking, it is well to hold the back of the hand (across the knuckles) about two inches above the keyboard (one side as high as the other) during the performance of ordinary legato passages for the fingers. A higher knuckle position, perhaps three inches above the keyboard, serves its purpose in the staccato and chord playing, better than the low position for ordinary legato. Liszt certainly illustrated exactly such discriminations and many others, of which one might speak. My experience on a good many occasions with him was that he would take as much minute care and pains about small matters of detail, in different ways of managing the hand, arm and wrist, and in little matters of discrimination regarding ideal beauties of expression, as any teacher I ever met. The greatness of the man really served to emphasize his kindness and patience toward young students in little things, as well as with the wonderful expression of poetry, musical soul and imagination shown in bolder flights of interpretation.

Lessons From The Joachim Quartet.

When a student under Kullak and Weitzmann in Berlin, I never missed an opportunity to hear the Joachim String Quartet. At that time this was the finest organization of its kind in the world. It is doubtful if any stringed quartet has ever had any more rightful authority in regard to artistic taste and feeling, and correct judgment and poise, in matters of phrasing and interpretation, than that of which Joseph Joachim, DeAhna, Rappoldi and W. Mueller were the members. These men played Beethoven's string quartets with the finest appreciation of tone blending and musical unity of purpose that could be conceived. In smoothness and efficiency of expression it was as if one man were playing and he a master of his art. One could, however, also hear the definite will and meaning which each man singly felt and put into his own part. When these men played a fugue, each voice had its own peculiarities of expression, of accent and impulse, of increasing or decreasing tone volume, of rounding out each phrase. Thus we would hear a true sense of values and relative importance of voices and parts in their music. One man could accent a note, the climax in his phrase, and sustain the note at a moment when another man would be making a diminuendo and ending for his particular phrase. Although playing simultaneously, two or more men could play with totally contrary and opposite inflection of individual parts. The Joachim Quartet had a perfectly graded system of ending phrases. With some pianists a mannerism is frequently prevalent to end all phrases alike, suddenly, staccato and weak. But the Joachim Quartet would play the final chord in a phrase, if playing in an adagio movement, with a tone only a degree less strong than the preceding tone and with a prolonged, instead of a short, staccato. The violinist has at least three methods of playing staccato, the shortest kind called "pizzicato," being produced by picking the violin strongs with the fingers abruptly. The next kind by bounding the violin bow across the strings, and another kind, suitable for slow song phrases, by drawing the bow to a greater or less degree, according to the player's taste and judgment. How many pianists can show an equal amount of discrimination in similar cases?

Liszt's Generosity.

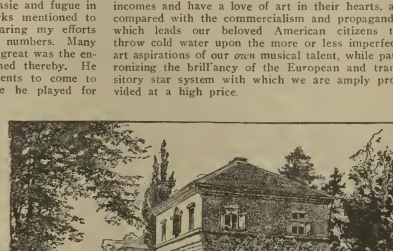
I have referred at such length to the Joachim Quartet in order to emphasize the independent beauty and infinite variety of expression in Liszt's playing of fugues and other music, where two or more voices of independent meaning are so frequently heard simultaneously. I studied several of the greatest fugues for the piano with him, including his edition of the marvelous "Fire Fugue" by Handel and also Liszt's own arrangement for the piano of Bach's great organ fantasie and fugue in G minor. Liszt played the works mentioned to me, in addition to patiently hearing my efforts through, in these and many other numbers. Many were the valuable hints given and great was the encouragement and inspiration gained thereby. He would frequently invite the students to come to his studio and elsewhere, where he played for some special occasion. The average opportunity to spend two or three hours with the master, much of the time in company with other students, was three or four times a week for four or five months. When it is remembered that Liszt received a good many students this way, although many others were politely invited not to come again, and that this inestimable privilege was absolutely free to the student, without money and without price, one can understand something of the grand and generous nature of the greatest pianist of all ages. While in Weimar I know of at least one instance in which Liszt aided an extremely talented young lady with money, that she might be enabled to stay and study. It is a matter of musical history that Liszt made many voluntary remittances to his friend Richard Wagner, and it is doubtful if Wagner would ever have been rescued from obscurity had it not been for the persistent and untiring work of Liszt in his behalf.

The Famous Weimar Court Theatre.

Toward the last part of my stay in Weimar, a small provincial town by the way, containing only some thirty or forty thousand inhabitants, a subscription series of dramatic and musical performances began at the Weimar theatre. I was a subscriber. There were performances three or four times a week. At one time there would be a drama by Goethe, next some new opera, not a hackneyed number; next a tragedy by Schiller, then a Wagner opera. At this time Eduard Lassen, the director of the opera at Weimar, an intimate friend of Liszt and a musical genius and composer of renown, was rehearsing "Tristan and Isolde." Herr and Frau Vogel, the great Wagner singers from Munich, were in Weimar as guest performers. They had rehearsed many times with the friendly coöperation of Liszt, who would take a front seat in the audience room near the conductor and frequently interrupt the rehearsal with criticism and suggestion. I was invited by the master to go with him to some of these rehearsals and sit beside him, looking over the score. The orchestra in Weimar was a fine one. The singers, who had solo parts, were artists. The enthusiasm of all concerned was at the highest mark. With such inspiration this opera was performed successfully at Weimar more than a year earlier than its first performance at Berlin. Weimar was the second place in Germany for the performance of "Tristan and Isolde." I attended the performance several times there. During the ensuing winter this opera had some fifty-two rehearsals at the royal opera house of Berlin, but the season ended without a public performance thereof. A year later I heard it given in Berlin at one of its first performances in that city. To my mind these particular Weimar performances ranked as superior to those in Berlin, notwithstanding a greater reputation and much greater preparation for them in the capital city.

Promote Music in Smaller American Cities.

Perhaps the most interesting suggestion in reference to this subject might be found in the difference in price of admission to hear such works in Weimar, Berlin, etc., as compared with present rates in New York and other American cities. The success and the high artistic standard in a small provincial city of Germany, much less in population and resources than hundreds of our American cities, is a commentary upon the kind of art that can be developed through local enthusiasm and united interests of people, who live and work at home for modest incomes and have a love of art in their hearts, as compared with the commercialism and propaganda which leads our beloved American citizens to throw cold water upon the more or less imperfect art aspirations of our *own* musical talent, while patronizing the brill'ancy of the European and transitory star system with which we are amply provided at a high price.



LISZT'S HOME IN WEIMAR.

"The musician in search of self-improement is not the only one to find intellectual nourishment in the fields of genius other than his own. The concert artist by broadening his knowledge, his acquaintance with the world, and increasing his capacity for thought, finds many a help in augmenting the power of his artistic experience."—*Lessmann.*

"Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—*Marmontel.*

EXTENDING THE COMPASS OF THE HAND WITHOUT INJURY.

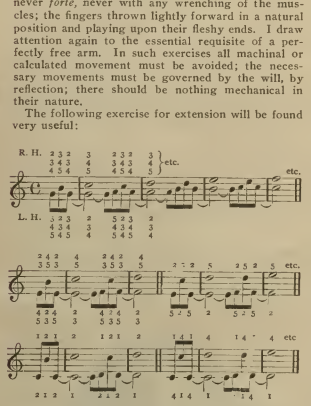
BY I. PHILIPP.

(One of the most complicated problems the young teacher has to confront is that of extending the compass of the hand. Many young people have hands that are considerably under the normal size. Just how to train these hands so that they may extend as the pupil's intellectual musical attainments progress is no inconsiderable problem. Drastic exercises must be carefully avoided, as they may injure the pupil's hand permanently. In most cases, with very young pupils it is advisable to take exercises within the grasp of the pupil's hand and expand the pupil's musical education rather than attempt to extend it, until the pupil's hand development permits of extension. For this purpose specific exercises are necessary, and we referred the matter to the renowned pianoforte teacher, M. Isador Philipp, of the Paris Conservatory, who, through the publication of the valuable work, "Exercises in Extension," has made himself an authority upon this important subject. M. Philipp's article, though short, will be found to possess very valuable material for teachers and pupils.—The Editor.)

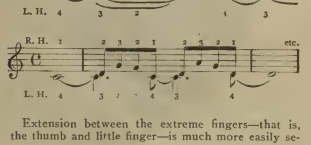
No department of technical practice for the piano requires so much care and attention as the extension of the hand. In the beginning one must be sure of the complete freedom and absolute looseness of the arm, and of the correct position of hand and fingers; one must listen to every tone as it is played; in a word—it is necessary to think constantly, to concentrate the attention on the difficulty which it is desired to conquer.

Exercises for the extension of the hand should be practiced during fractional periods of time only; never *forte*, never with any wrenching of the muscles; the fingers thrown lightly forward in a natural position and playing upon their fleshy ends. I draw attention again to the essential requisite of a perfectly free arm. In such exercises all machinal or calculated movement must be avoided; the necessary movements must be governed by the will, by reflection; there should be nothing mechanical in their nature.
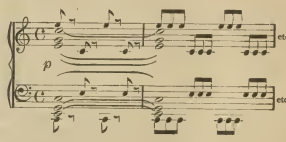
The following exercise for extension will be found very useful:



A slight lateral movement of the hand is allowable. For small hands:



Extension between the extreme fingers—that is, the thumb and little finger—is much more easily secured. It requires patience, however, and slow practice. The following exercise should be carried throughout all the keys:



After practicing exercises for extension for a very few moments, it is necessary to have recourse without delay to exercises of a contrary nature; that is, to ones that bring the fingers together, in order to give the hand complete rest. This is the only way to increase its stretching power without danger of nervous contraction and injurious effects.

Since these precautions are obligatory for players with large hands, those whose hands are small need to practice with redoubled care and intelligence.

To recapitulate: Practice slowly and carefully, the arm and the hand absolutely loose and free, with an elastic attack on the balls of the fingers; *piano*, with no wrenching of the muscles.

For material in the technic of extension I can but recommend my "Exercises for the Independence," published by Schirmer, and their useful sequel—"Exercises in Extension," published by Presser.

SECURING PUPILS.

BY C. F. EASTER.

The average young man begins his professional life without sufficient attention to the business part. Instead of doing some of the numerous things that create employment he trusts his future to his guiding star and then watches it twinkle feebly until hidden by the dismal clouds of failure.

"Where now," he asks, "are all of those friends and acquaintances on whose support I relied?"

The answer is hard, but he should hear it. His friends and acquaintances are snugly enveloped in the cloak of conservatism. He thinks it strange that not even one of them has required his services.

It might be stranger if one of them should. Let us examine an individual case.

The scene is an orchard. A bare-footed boy is perched in one of the trees. The owner of the orchard discovers him and gives chase. The boy escapes and the owner returns to his property. The boy then takes up the study of theology. He works, works, works—nobody but himself knows just how hard he works. The mischievous, boyish ideas gradually give way to serious, manly ones until, at last, he emerges triumphantly a minister of the gospel. He starts out for a stroll, and again meets the owner of the orchard. The owner notes the improvement in the young man's appearance, but he cannot see the new mind, and, consequently, notes no improvement in the young minister's character. To him, aside from the improved appearance, the young minister is still the mischievous boy that took liberties in his orchard.

In order to regain the owner's confidence the young clergyman must do something directly opposite to that which brought him into disfavor. He must, in fact, walk past the orchard again and again, without even looking at the trees, before the prejudiced old owner becomes reassured and in the least inclined to listen to his religious doctrines.

A similar condition frequently exists with a young professional man and the public. The public should not think of him as the boy, but should regard him with due respect for his new professional position. Unfortunately it thinks only of his past.

The young professional man often accuses the public of waiting for him "to mature," while, in a great measure, he himself does the waiting. He should not wait, but kindle at once the fire of his chosen profession and then build it up until his old identity becomes lost in the shadow.

The things that help to get pupils have a great deal in common with the factors that help to keep them; but perhaps it will be better to consider each part separately. Several important factors are appearance, disposition, location, advertising, tact, "favors," and ability.

Appearance.

The manners and dress of the reputable professional and business man of the community are good enough for the young teacher. Manners and dress, other than the prevailing ones, suggest that the owner considers himself better than, or, at least different from, the rest; and this creates a sort of subconscious feeling of resentment that leads to ridicule.

Kindness and cheerfulness are the main characteristics of a teacher. A kind word germinates a friendly feeling; and a cheerful expression causes it to grow so profusely that even inability is sometimes overlooked.

Location.

Location has much to do with getting pupils. It governs the price of lessons because you can get out of a neighborhood only what the neighborhood contains. A tradesman receiving low prices for his groceries cannot pay high prices for lessons. The location, therefore, cannot be chosen too carefully. The best place for a studio is on a corner of two streets easily reached from all points from which the teacher expects to draw pupils. The rent will naturally be a little higher, but the extra convenience, prestige, and number of pupils that come to a studio with such a location more than pay the extra rent. In looking up this point it was found that a certain teacher had in his class enough well-to-do pupils to pay his entire rent. The young teacher is unwise to hide himself in some side street where people may not care to go even after they have found him.

If the beginner courts failure all he needs to do is to entertain that old-fashioned idea that it is undignified and injurious for a professional man to advertise. Advertising, for teachers, may be divided into three classes: general publicity, personal letter, and personal interview. The young teacher requires a neat card, printed letter headings and envelopes, a good sign, announcements in the newspapers, and musical journals. He should also meet people at their homes, places of business, on the street, parties, churches, lodge halls, recitals, etc. The most popular card seems to be a neat, white, medium-sized piece of good cardboard, square corners and showing only the name, address, telephone number, and specialty of the teacher. The printing on the envelope corresponds with that on the card. The desirable sign exhibits only the name and specialty. The announcements in papers, programmes, etc., should always be modest.

Personal Letters.

The personal letter costs more than printed advertising, but it has a more direct influence on the recipient. The personal interview is the best of all methods of securing pupils. This gives the teacher a chance to show his individuality; and, furthermore, people like to do business with someone they know.

Tact is important. A young teacher called on a gentleman with the object of securing his daughter as a pupil. He failed; several days later an older teacher called upon the same gentleman with the same object. He succeeded. The younger man asked: "How was it done"? The other explained: "The first thing I noticed was a cactus, then specie upon specie until I must have counted a dozen. It struck me that the gentleman must be a sort of cactus enthusiast. I spent a half hour at his home—twenty-five minutes talking cactus, and five minutes talking music."

Small favors are things that must not be underestimated. They create a feeling of gratitude which, sooner or later, becomes a benefit to the donor. A teacher might get one pupil through the recommendation of some acquaintance, but, unless he makes an immediate and fitting acknowledgement of the favor he is not likely to get another from the same source. How easy it is to send a short note, like this: "I thank you very much for having recommended me as a teacher to Miss So and So, and assure you that I will do all I can to prove myself worthy."

"Neither actor nor poet can prescribe every little detail of dramatic action, and similarly no composer can interpret his compositions by written signs. Attempts to do so usually make shipwreck of time and tempo, for which no sign can be more than a vague indication."—*Dr. Carl Krebs.*

THEIR FAVORITE PIECES

In a recent issue of *The Strand Magazine* several of the most noted virtuosos of the day contributed to a symposium entitled, "The Piece I Most Enjoy Playing."

The following is in part taken from the statements of those artists who are known to "American" readers:

Fritz Kreisler.

I have no hesitation in saying that my favorite pieces, and those that I enjoy playing more than any others, are the Concertos of Beethoven and Brahms, because they are the very finest pieces of



F. Kreisler.

music ever written for the violin. No words of mine could express all the beauties that I find in these two magnificent Concertos or all the admiration I feel for the extraordinary genius of these two great masters. Nor do they need any admiration of mine, since their greatness speaks for itself. In the case of the Brahms Concerto there are associations, also, which make it dear to me, for I used to know the great composer in Vienna. But, as for the Beethoven Concerto, it has for me no associations except its beauty.

Mark Hambourg.

I have two favorite pieces. The first is the Fantasia of Schumann, Op. 17; the second is the B Flat Minor Sonata of Chopin with the Funeral March. Both of these works depict for me the various periods of a hero's life. In the first case the work is divided into three great sections. The opening *allegro* is fantastic and passionate, based on a restless figure, worried by strenuous syncopated melodies. It is interrupted by a folk-song melody or legend, and, after some development, returns to the main theme. The second part is a *moderato* of mighty chords and massive harmonies, which remind one of a triumphal march, and the final movement is a *lento* in which is expressed a restful, peaceful mind.

To artist's imagination the work is like a canvas on which three periods of a hero's life are painted. In the first he is pictured battling with life, an enormous amount of energy and enthusiasm helping him through; in the second he is depicted as a conqueror, having surmounted all difficulties; while the third shows him living happy and contented, having accomplished his life's work and being at peace with all the world, though subdued and soothing echoes of his great past ever and anon sound in his ears.

The hero I have just described as being illustrated by Schumann in the Fantasia was of the sturdy, undismayable Teutonic kind. Chopin in his B Flat Minor Sonata also depicts the life of a hero, but this time the hero is a Pole. The national characteristic of the Pole is his inability to win success in the face of adverse circumstances. So long as all goes well he is as triumphant as anybody, but the first reverse throws him to the ground. Chopin's hero, then, is a Pole, with overstrung nerves and imagination, to whom the ideals of life are love and war. After great sufferings and defeats he dies in morbid despair. Wonderfully expressed in the *finale* we hear the whispering of spirits over his grave.

Emil Sauer.

The piece I enjoy playing most is Chopin's B Flat Minor Sonata with the Funeral March. As a piece of interpretation it appeals to me very deeply indeed, and I find it a most exacting piece to play. So entirely lost do I become in the music when interpreting it that during the Funeral March I seem to see the coffin being borne along on its hearse and the mourners walking slowly behind it, while the *finale* means for me the sound of the wind sweeping through the grass upon the grave.

So intensely do I feel the music that my spine creeps and I become quite cold. I live through it! I see it all quite plainly before me, and although I can play the most tiring and difficult show pieces without getting hot, yet after playing the Funeral March I am invariably bathed in perspiration from the sheer excitement and feeling that the music arouses in me.

During my short tour in England last winter I played several times in Scotland. On one of these



Emil Sauer.

occasions the Sonata in B Flat Minor was on the programme. When I came to the Funeral March there suddenly flashed into my mind the remembrance of my little boy, beloved so dearly by my wife and I, who, alas! died a little while ago. On that instant the piece had a new meaning for me. I forgot the concert hall, the piano, and the audience, and my whole soul went out to converse through the music with my little child. As the piece went on it must have become evident to every member of the audience that I was being carried out of myself, for, although up till then there had been a good deal of coughing, a great hush fell upon the hall, and each note seemed to wake an echoing throb in the hearts of the listeners.

The last two chords of the final movement seemed to me to gently breathe my dead child's name, and as the last note died away into silence a long sigh of pent-up emotion went up from all parts of the house, followed immediately by such a storm of applause as, I think, has never before been accorded me. Even rough workmen in the gallery, so I was told afterwards, became so filled with the knowledge that something unusual was passing that the tears welled up in their eyes, to be wiped away surreptitiously with their grimy hands or to roll unheeded down their weather-beaten cheeks.

Richard Buhlig.

The knowledge as to which is the piece of music I most enjoy playing was brought home to me very forcibly last year, when I was rehearsing one morning at Bournemouth for a concert there that afternoon, which I gave just before leaving England for America. When the orchestra commenced to play it I was moved to an extraordinary degree for I had not performed the work in public or in practice since I included it on the programme of my first London recital two years before. My thoughts as the piece progressed during the rehearsal referred to was—"How terrible not to have played or heard it for so long! I have listened to no music for two years!" As a matter of fact, the work I am speaking of, which is Brahms' B Flat Concerto, has peculiar associations for me. I remember very vividly indeed the first occasion on which I ever heard it performed. I was quite a boy at the time, and hearing it played in America by Joseffy, received such a wonderful impression that from that moment the whole of my musical ambition was centered in being able to perform it. During the years that succeeded I never lost sight of this ambition. I performed the work for the first time in public about four years ago in Berlin, and now each year that passes and each time I hear or perform the work enhances the keen musical enjoyment that it affords me.

Leopold Godowsky.

To name one's favorite piece would be quite an easy matter if one did so in a merely off-hand way, for it would only be necessary to select at random one of the many pieces the playing of which gave one pleasure. But if one is to reply conscientiously the task is very difficult indeed. The pianist is necessarily a man of moods, and the piece which happens to appeal particularly to him on any given day may not do so twenty-four hours later. Thus, if you were asked on Monday what your favorite piece was, you might name the Beethoven Sonata, because it appealed to the particular frame of mind you happened to be in. Were the question repeated on Tuesday, your choice might fall on something entirely different, and the same thing may be said of every day in the week.

I have always thought that the custom of arranging weeks beforehand what pieces are to be included on the programme of a concert is almost a barbarous one. The man who is used to dining continually at restaurants would utterly resent it were his dinner selected for him two or three weeks in advance.

The ideal method would be to have no programme at all. He could then announce from the platform whatever he felt inclined to play. In this way he would be ever so much more likely to do himself justice and to please the public than is the case when he is forced to perform many pieces which do not fit his humor.

It is with considerable diffidence, therefore, that I



L. Godowsky.

choose as my favorite piece the B Flat Minor Sonata of Chopin, Op. 58, and I do so knowing, that were I to choose again a week or even a day hence my choice might fall upon a different piece altogether.

Vladimir de Pachmann.

How can I choose my favorite piece? *C'est impossible!* It is out of the question! It is a monstrous proposition! For I love all music, and I play all music equally well. Chopin? Yes, it is beautiful; but I will not choose Chopin because it annoys me so that the public seem invariably to associate me with the music of that master, as though I could not play all masters. Ah, how can I choose? My mind wanders from one piece to another, like a bee that flits from flower to flower and gathers honey from each. As I think of the



Vladimir de Pachmann.

exquisite music of Weber I am on the point of selecting some piece of his, when suddenly in my ear there comes the sound of some of Strauss's charming waltzes. Think of it; five different waltzes embodied in one, and all played at the same time! No one but myself can play it!

Yet perhaps I love best of all the arrangements of Godowsky—every one superb, *magnifique, colossal!* I will not choose any one of them, for I love and admire them all, but I will merely select as my favorites the unique arrangements of my friend, the great Godowsky.

Miss Marie Hall.

From the point of view of the music alone I think it would be exceedingly difficult for any instrumentalist to say that any one piece was his or her favorite, and I cannot help thinking that in almost every case where favoritism exists in an artist's mind it is due to association more than to anything else. At any rate, so far as I am concerned, I must admit that this is the case and when I name as my favorite piece Paganini's Concerto in D it is because it is associated with some of the earliest recollections of my childhood.

In my early days I used always to be playing this Concerto because the piece is one of great technical difficulty, and is therefore of a showy nature. The playing of such a difficult piece by a little girl never failed to create surprise and win reward, and, as in those days money was scarce, I was frequently made to play this piece before people. When I look back upon the time of my early struggles, and think of the numerous occasions when I and my family would have gone supperless to bed had it not been for Paganini's Concerto, is it wonderful that it should rank very highly in my affections, and that whenever I turn over its pages or play it in private or in public a lump rises in my throat and a tear wets my lashes at the recollections it calls up?

I. J. Paderewski.

Two very favorite pieces of mine are Chopin's Ballade in A Flat and the Fantasie in F Minor. I am exceedingly fond of all the Ballades, for to me they are filled with a beauty all their own, and are as full of meaning as the ballads, or stories told in verse, of which every nation has its share. Chopin tells a story in each of his Ballades, but he expresses himself in music instead of in words, although the meaning is just as clear to those with musical insight as though every note was a word.

The Fantasie in F Minor is perhaps rather a sad piece to choose as a favorite, but it is very beautiful all the same. One seems to listen, in it, to the story of some lover whose heart is lost irrevocably to one who does not requite his affection. Every emotion likely to be felt by such a one is expressed in the Fantasie, and one is carried from joy to despair and from despair to joy again, until one's heart is stirred to its depths by the subtle romance with which the work is impregnated.

Poetry, poetry, poetry! Here is the secret of the ability of any given piece to give pleasure to its player or his audience, and I know no keener enjoyment, so far as music is concerned, than to play the Fantasie—independently of whether there is an audience or not.

HELPFUL IDEAS FOR THE YOUNGER PIANO TEACHER.

BY WARREN M. HAWKINS.

Have a careful and perfectly definite system which can be applied to all beginning pupils alike, and then follow it strictly. Many "methods" justly owe part of their success to this management.

Do not slide over any principal or technical problem, nor be deceived that it is not necessary for the pupil at hand. Various pupils may require infinitely different methods of management, but they should all be conscientiously given the fundamental ideas alike.

The elementary priciples of rhythm and ear-training, with the intervals, should be begun early and carried on faithfully along with the regular technic.

Drive one point home at a time, employing the simplest method of doing so; if the pupil be slow in grasping the thought offered, try to discover a new way of presenting the same idea to him. If you succeed in the end your benefit may be still greater than that of the pupil, since you have gained a victory, and added, perhaps, to your supply of tact and experience.

The table is an excellent place to teach conditions, motions and rhythm. This is done extensively with the Virgil Method, which is so successful in equipping pupils with a firm and artistic technic. To learn how to raise and relax a finger quickly is a tiresome and noisy process at the live keyboard.

Insist above all points on smooth, even time-keeping; it is an absolute necessity to artistic piano playing. No one can make a really beautiful ritard, accelerando or any other deviation of tempo, until perfect time-keeping has been mastered or unless it is there naturally. Everyone should be able to beat one, two and four notes to a beat perfectly after some study. If, however, after three or four months' study the pupil cannot beat two notes perfectly and four notes fairly well, the material can be safely said not to warrant further musical study.

Firmness of purpose tempered with sympathy and good judgment is an ideal quality for a teacher; it would be a difficult matter for a teacher to make a real success without it.

Finding Fault

To scold or find fault merely because one is annoyed or out of temper is senseless. Talk with a definite aim and do it well, for there is an art in scolding as in other things. But be sure, when deepening the shadows, to make the high lights contrastingly great when the opportunity presents. If you find fault in the rough places and give no praise when good work has been accomplished, the pupil may become discouraged or else may regard you as a sort of thing to be dreaded, a condition that should never exist if the best results are to be obtained. I have sometimes, at a single lesson, given a sturdy scolding and yet have sent the pupil home in fine spirits over good work accomplished along some other lines. A child will strive with greater earnestness and pleasure for one who he knows will appreciate and praise his effort.

Lastly have a certain amount of sympathy for every pupil, employ imagination by trying to see things from the pupil's point of view. In this way you can more readily help him and supply his needs. Sympathy is bound to foster a firmer mutual cooperation of teacher and pupil in the great work of perfecting musical art.

MUSIC FOR THE BUSY GIRL.

BY KATE J. JAMISON.

Why is it so many busy girls are anxious to study music? Perhaps for the general reason that the busiest people often attempt and accomplish the most, although they themselves may have their own personal reasons outside of this fact. These busy girls who are engaged in work of one kind and another decide to study music for various reasons, most of them for the pleasure they expect to get out of it, in their leisure hours; some, because their friends play and they wish to be able to do whatever they do; others because they happen to have a piano in their home and wish to make use of it.

With the business woman choice of a teacher is regulated to a certain extent by the fees for tuition. The more expensive teachers are discarded and the choice too often falls on the second and third rate teachers just because they are less expensive. I do not mean to insinuate that all teachers demanding moderate fees are inferior to teachers charging larger sums, but even in the present state of musical progress, it is often the case that teachers of little repute and insufficient preparation attract pupils by their low terms. But, you may say, cannot the pupil soon discover that a poor teacher though cheap (as far as money goes) is very expensive in the long run, since it requires more time and money to undo poor work, than to start right and continue in the right course. Possibly a few, who study for the love of the art, may see their mistake before they have gone too far and begin afresh, but how many young business women, once having made a choice of teachers give the matter a thought. They rely upon the musical ability of their poorly selected pilot to carry them through their work, and help them in gaining the desired results.

Hurry the Great Fault.

So many of our young working women, after the true American fashion, hurry the educational process. We cannot expect busy girls with limited time, experience and money to view musical education from the highest standpoint. They do not understand or take time to think of the enormity of the task in hand, and it remains for the teacher to carefully guard the tender sprouts of musical growth until they have attained the power to resist the winds of adverse criticism. To keep interest and enthusiasm in what at first seems but very hard and dry work, but without which no true musical foundation can be built is not an easy task. All possible encouragement should be given the pupil in her technical work, which will naturally appear much more difficult now than in childhood, when the muscles had not become stiffened. I have found by appealing to the reason of the pupil, that the difficulty of technical practice is overcome to a very great extent. If the pupil thoroughly understands the importance of the practice and the results to be gained by it, they will more resolutely attend to it. It is both wise and helpful not to keep the pupil entirely to technical practice, but rather to follow each point gained (no matter how small) with little melodies, that will show the results of their difficulties conquered.

We cannot treat busy girls as we would those who intend making a long and thorough study of music. That, however, does not mean that we should be neglectful of the essential points in practice and study. Even if they only intend to climb but half way up, let their knowledge be firmly and evenly poised, that they may better appreciate the heights above.

Sometimes the brightest imaginable talent is discovered in these girls who have so little time to devote its proper development, by dint of sacrifice and hard work they frequently accomplish unhoped for results.

Teachers who may think the results from these pupils are barely worth the hard work often find that the greatest musical good they are able to accomplish community at large is through the channel of these busy girl pupils. If they are taught and trained to love and appreciate the best of music, they in turn influence other friends, until the general appreciation and taste for good music exhibits itself in the public concerts and musical talent of the present day.

"Music is an art which rapidly alters its forms. We speak of 'immortal masterpieces' of music, forgetting that barely four hundred years have passed since that epoch which we of to-day look upon as the dawn of musical art."—*Moszkowski.*

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

WEINGARTNER'S reminiscences of Liszt, in the *Neue Freie Presse*, of Vienna, throw many interesting lights on the personality of that great composer and greatest of teachers. The gatherings of famous artists at his house are well described, and his own mannerisms excellently portrayed. His playing was always marked by the ripest perfection of touch. He did not incline to the impetuous power of his youthful days, but sat almost without motion before the keyboard. His hands glided quietly over the keys, and produced the warm, magnetic stream of tone almost without effort.

His criticism of others was short, but always to the point. His praise would be given heartily, and without reserve, while blame was always concealed in some kindly circumlocution. Once, when a pretty young lady played a Chopin ballade in execrable fashion, he could not contain ejaculations of disgust as he walked excitedly about the room. At the end, however, he went to her kindly, laid his hand gently on her hair, kissed her forehead, and murmured, "Marry soon, dear child—adieu."

Another young lady once turned the tables on the composer. It was the famous Ingeborg von Bronsart, who came to him when eighteen years old, in the full bloom of her fair Northern beauty. Liszt asked her to play, inwardly fearing that this was to be one more of the pctted incompetents. But when she played a Bach fugue for him, with the utmost brilliancy, he could not contain his admiration. "Wonderful," he cried, "but you certainly didn't look like it." "I should hope I didn't look like a Bach fugue," was the swift retort, and the two became lifelong friends.

Debussy in England.

The English are beginning to appreciate Debussy or at least to listen to him. The first performance in London of his "Blessed Damozel" (Demoiselle Elue), has produced the usual adjectives—"musical portraiture," they say, "together with a mood of contemplative earnestness of expression and gentleness of touch." Debussy's symphonic sketches of the sea have also been heard, but critics agree that his delicate, tortuous subtlety is not equal to the occasion in depicting old ocean. His general style would rather suggest, in the words of the poet, those

"Magic windows opening on the shore
Of perilous seas in faery lands forlorn."

Yet there are rare beauties in many of the Debussy works—more especially in the piano pieces, where the intimate style shows with best effect. The *Musical Times*, in a short life of the composer, reminds its readers of the fact that both "Le Printemps" and "La Demoiselle Elue," when sent from Rome to the Paris "Institut," were refused the usual public performance, as being "erratic and infected with modernism." Of his songs, the "Ariettes Oubliées" and Fetes Galantes" were early examples of the independent style that became more marked in the "Afternoon of a Faun" (1894)—a piece of "bold harmonies, delicate melodic curves, and manifold color effects," in the words of the writer, M. Calvocoressi. The "Proses Lyriques" (1894) were symbolic, the "Chansons de Bilites" (1898) a notable group of songs, while the orchestral "Nocturnes" (1899) show even more hyper-refinement of expression than the "Faun."

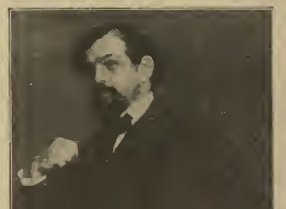
The success of "Pelleas and Mclisande" is in part due to the fact that this delicacy of style is exactly suited to the shadowy suggestions of Maeterlinck's plays. Whether the composer can do as well with other subjects remains to be seen. He is not afraid, however, for after finishing incidental music to "King Lear" he is now starting on a French version of "Tristan and Isolde." We suspect that Wagner's bones may indulge in a few "Danses Macabres" in their grave, although the shade of the elder composer need not indulge in any ridiculous fear that the Bayreuth operas are to be surpassed at last; for there is something more than theory in them, there is real music.

According to Debussy, however, "the principle of symphonic development should be excluded from music-drama as out of keeping with uninterrupted action. The music must not comment upon the drama, but become part of it, the atmosphere through which the dramatic emotion radiates." This sounds very fine, but Wagner was able to make the orchestra comment on the drama without preventing the emotion from radiating, and without interrupting the action. In fact, the present writer has some misguided ideas that it was a gentleman named Wagner who insisted especially upon uninterrupted action and fidelity of music to words. If Debussy does not care to use guiding motives there is no law compelling him to do so. But the law of the survival of the fittest will make it advisable for him to see that his music is worth listening to. So far, it has been novel, delicate, graphic enough, beautiful in spots, but lacking in the qualities of rugged strength and direct power that announce the epoch-making composer.

Thus much for his operas. His string quartet, Op. 10, is one of his best works. His piano pieces, though now often heard in our country, ought to be even more widely known than they are. Interesting among the early works is the beautiful "Marche Ecossaise." Then there is the effective "Ballade," and the "Suite Bergamasque." Then come the "Masques," "L'Isle Joyeuse," and "Pour le Piano." The admirable tone-pictures of "Les Estampes" and "Les Images" are too well known to need description.

A New French Keyboard.

France is full of inventions and suggestions. The latest proposal from that center of novel and joyous ideas comes in the form of a suggestion for a symmetrical piano. Bach did away with the old enharmonic system, and divided the scale into twelve equal semitones; now an unknown genius arises to



CLAUDE A. DEBUSSY.

declare that the keys for these semitones should all be white, irrespective of race, color, or previous condition of servitude. There seems to be no more black sharps and flats in the millennium that is to come, but all keys are to be placed on the same level—in other words, the crooked shall be made straight, and the rough places plane. For guidance of the unskilled, a sliding scale, not unlike a yardstick, may be placed at the back of the keyboard, to show by certain markings which is the keynote, etc. This scale may of course be moved whenever the key is changed. It sounds plausible, but on the whole the inventors of the gay capital will do well to rest satisfied with their chromatic harp, and not attempt a non-chromatic piano.

Interesting Operatic Notes.

The recently rediscovered manuscript of Gluck's opera "Tigrane" dates back to the time when that composer was young and foolish, and wrote in the conventional style of his contemporaries. Those were the days when the number of characters was prescribed, and each one had to have his share of display arias of certain definite varieties. Such operas could be ground out at so much per grind, and Italy has only recently recovered from the musical decline brought about by this fatal facility.

In the Italy of to-day, Puccini is busy putting the finishing touches on his "Girl of the Golden West." The inquiries that he has made in America concerning folk-songs and popular music show that the new work will be full of local color. Germany is applauding the veteran Goldmark for his setting of a version of "The Winter's Tale." In France, "Ghysiaine," by Marcel Bertrand, is laid in the time of the crusades, while the "Habanera" of Raoul Laparra is a faint echo of Carmen. In Prag, Oskar Nedbal, composer of "Der Faule Hans," has produced "Z Pohádky do Pohádky," a fairy pantomime opera that is not so bad as it looks at first sight. London heard an "Illuminated Symphony," by Herbert Trench and Joseph Holbrooke—a recitation, with orchestral accompaniment—in a hall that was not illuminated, but darkened. Switzerland is hunting for a national hymn, being tired of singing patriotic words to the English tune of "God Save the King."

Opera performance at Manila are not all unmixed bliss. While the "Mikado" was being given there recently the orchestra stopped suddenly; chairs were seen projecting themselves in all directions, and the walls began to crack. The singer, Miss Olive Moore, kcpt on bravely with her part, and held the audience until the earth ceased to tremble. This brings to mind the fact that some months ago an English choral society crashed through a stage while singing the "Earthquake Chorus" from "Elijah." It is said that the performers objected to so much realism, but probably the manager calmed their ruffled feelings by reminding them that other choruses had often broken down.

DIFFICULTIES OF TEACHERS IN SMALL TOWNS.

BY ETHYL PROCTOR.

I HAVE found one of the most difficult problems confronting the country music teacher to be that of arousing in the pupils more than a superficial interest in good music, and of impressing upon their minds the fact that music is one of the doors to culture and refinement and not merely a fad, as so many of them regard it. In the typical country-town class, comparatively few of the pupils regard music as an art worth the hours of hard, patient work it requires. This condition may be due to home training, or lack of it, but I believe its cause may oftentimes be traced to the door of the careless or incompetent instructor. Judging from experience and observation, she is frequently to be found teaching the country or country-town class.

Try the plan of inaugurating a series of recitals to be given either monthly or at the end of every two weeks. Have the first program one of brilliant pieces, or those in which the melody is pronounced, as such pieces more readily arouse the interest and command the attention of the class. Such a program may be prefaced by a short talk on the growth and development of music. Another program may be given entirely to the works of one composer—for example, Mendelssohn. First give a sketch of his life and works and follow by playing a number of his compositions. At another recital, one may devote his time to the rendition of compositions of various styles, giving a limited explanation of each. One can also demonstrate the difference in various grades of music by playing a number of pieces selected from grade one, two, three, four, five, etc.

A demonstration of scale work and scale passages, more or less difficult, and their application to studies and pieces, is another practical plan for recitals. It is a very good idea to have the more advanced pupils give occasional selections, or, if possible, devote a whole program to them.

One can formulate a number of programs which will be both interesting and instructive, and such a course establishes a bond of sympathy between teacher and pupils. If each program is prefaced by a short talk on musical history and the lives and works of the different composers, and a musical question-box introduced now and then, it creates a wholesome rivalry among the members of the class.

Some teachers who have to meet the conditions usually found in the country and small town may consider such a plan impracticable, but I know it can be made successful. It requires tact and much work, but it pays. It introduces a social element that is very often lacking in the lives of country folks. It wins friends and means dollars in the outcome.

"In Bach, Beethoven and Wagner we admire principally the depth of the human mind; in Mozart the divine instinct. His highest inspirations seem untouched by human labor. He creates like a god—without pain."—*Edvard Grieg.*

REFLECTIONS BY THE WAY.
The Ensemble.

BY FANNY EDGAR THOMAS.

THE next time you find yourself before an ensemble, vocal or instrumental, use your opera-glass in scanning the individual members, as to force, interest, imagination, vitality, expressed by them. Then try to imagine what would take place if, by any chance, each of these members were to wake quite up to the highest pitch of intensity of which his nature was capable. The fact is, that these human beings are never more than half alive, half awake, half active, not half vibrating. Proof of this lies, first, in the evidence of their bodies, which reflect the condition of their mentality; secondly, in the observable inadequacy of their response, as chorus or as orchestra, to the exhausting activity of their leader. and, thirdly, in the lack of real enthusing effect upon the audience.

See the chorus, many of them standing on one foot, shoulders, arms, faces, all expressive of the most sublime calm, even repose, indifference not felt always, lethargy and a general non-vibrating condition. This, while uttering the most stirring, heart-breaking or uplifting sentiments. You may, indeed, discover this condition in your choir while singing "Open ye the Gates," "Thanks be to God," or the "Hallelujah" chorus. Watch those closed lips, those dead cheek lines, chin lodged upon the collar, eyes down, that general stiff, stopped, feeble appearance while thanking Omnipotence for the salvation of life and nation after an extended drought and famine, while giving Him welcome into the gates of humanity's hearts, and while including in one word of praise, all that can be expressed by human might, of the recognition. adoration and praise of Deity. A fly upon any one of the collars would not be disturbed. The whole face, the whole body is that of a "mask," immovable, inexpressive, mute, dead.

Is that life? Can any human being look that way and at the same time emit force, vitality. expression, sentiment? The feelings of all these people, not to speak of the voices, never pass beyond a certain limit of "life." This limit is far away and far down from the line where "vibration," physical or mental, sets in. To produce vibration one must, of all things, wake up. Unless vibration be produced by performers, musical sentiment cannot possibly be carried into the mentality of the listeners. This is one great and leading cause of the perfunctoriness, tedium, conservatism, lack of real enthusiasm, and consequent incomprehensiveness of average musical performance. And this means most of the musical performance.

That each one should reach this condition of vitality does not mean physical exertion, loud noise or much movement necessarily. Sadness, pleading, fear require as high a degree of intensity as triumph or jealousy. It means that he or she shall put into **each idea presented** (joy, triumph, pleading, threat), **all the mental and spiritual** intensity of which he is capable. If an idea be triumph, the reflection or expression will then be that of immense victory: if sadness, of profound grief; if joy, of intense and exhilarating happiness. The effects in every case will be what is termed "inspiring." These varying intensities move with and color each phrase, strain, passage—even word—underlining, accenting, strengtbening, softening, vivifying the intelligence as in animated and earnest discourse, and producing like results.

"Fear of exaggeration" is cited as cause of this great lack, by a certain class, many of whom do not even realize just what they mean by the phrase. There need be no fear of exaggeration ever, provided a **structure be symmetrical.** A dodge-and-punch-like, unintelligent, meaningless accentuation is to be avoided in all things—reading. speaking, dressing, painting—all things. But, other things being equal, strong accentuation of musical expression is not only desirable, but imperative, and for several reasons.

In the first place, music in itself is an intangible, refined art, naturally far out of reach and unspeaking, to the average human being. In order to project and carry its meaning to an unthinking or unprepared body down in the audience, the focus must. necessarily, be strong. Next, most of the people in the audience, even when artistic, even musical, arrive in a concert-hall full of other thoughts, tangible enough most of them, not necessarily vulgar or common-place, but absorbing. Few, if any, have been prepared for the set of thoughts, sensations. feelings (as you will) which are to be presented by that intangible, invisible, untouchable thing, music. Provided the general art structure of the conception be symmetrical throughout, it stands to reason that the greatest strength of appeal possible to expression is not too much to carry the subject into the understanding and feeling of the people across the footlights. Proof that this is almost never accomplished lies in the evidence of the unstirred, undisturbed, unfeeling condition of the larger part of every audience, a condition seemingly unsuspected by the average, even the super-average, performer. Audiences have been talked into the idea that this condition is the result of their not being "educated up," "musical," etc. In truth, the performers it is who are not "musical." With the proper presentation ninety-nine of every hundred people wake up to and respond sincerely to music.

Again, a subject, when quite new, cannot possibly assume desirable shape and color upon first presentation. Still less if that form and color be feeble and uncertain. On the other hand, many musical subjects have, by repetition, been brought to the verge of uninteresteduess. It requires a smart whip to lift them back into their rightful possession of head and heart.

But further, Americans, of all people, have little need to fear "overdoing" in the matter of emotion. This for reasons. The least they can do is to do the very most they can. They are not alone in this. A sensitive one, in speaking of the singing of "Comfort Ye My People," by a "well-known artist," referred to the "aluminum efforts" of that "boudoir tenorette" to pour comfort into the mass of souls before him. This suggests what is meant.

The above does not mean to bear only upon the "expression" of the average chorus. The case is exactly is true at all points of the average orchestra. Watch the next one before which you sit. Do the members suggest earnestness, fullness of subject, or that condition expressed by a celebrated orator, as though "the heavens must fall" unless that of which his mind is bursting be "sent forth and carried into the minds of those who sow?"

Do not the members look anything but enthused? Do they not, when not actually playing, scan the audience complacently, gaze into the ceiling or upon the floor, feet swinging, chairs tipped back even, because it is not "their turn?" Do they not leer between themselves during performance, chat and make jokes when "out of it," as they call passing through silent passages of thought? Do they not lie back against the backs of their chairs when playing, "sawing away for dear life," as some one expresses it? Could any one ever have invented such a phrase while under the influence of a "force" exerted by the player? Does not every separate musician have something to say, in the story, even when silent?

Almost without exception all musical performance, vocal and instrumental. is but half said, half done. Indeed, the same is true of the same proportion of solo performance. There is no response in the audience because **there is no vibration in the performers.** There is no life, no conveyance of impression, no impression. People admire. are gratified, interested for one cause or another. They are never —scarcely ever—stirred. They are not made to thrill to the subject presented, as all musical subject worth the name is capable of thrilling, ninety-nine out of one hundred people. It is wrong to put the blame upon the audience. It is the performers nine times out of ten who are to blame. Proof of this is the different effect of the same music upon the same audiences presented by different performers.

SUGGESTIONS FOR A MORE ACCURATE MUSICAL NOMENCLATURE.

BY W. B. KINNEAR.

AT Los Angeles the N. E. A. music section adopted this report of terminology committee:

"We believe in bringing about a better understanding and teaching of existing terms rather than the invention of new ones. In other words, terminology reform rather than terminology revolution.

"1. Tone as a distinctive term for musical effects is better than sound. For instance: 'Sing the third tone of the scale,' rather than 'sound of the scale.'

"2. Tone as distinguished from note. For instance: 'The high tones of the violin were both strong and pure,' rather than 'notes of the violin.'

"3. Tone as distinguished from interval. For instance: 'Sing the fifth tone of the major scale,' rather than 'interval of the major scale.'

"4. Bar, a visible symbol as distinguished from measure. For instance: 'I heard only the last few measures of the symphony,' rather than 'bars of the symphony.'

"5. Scale as distinguished from key. For instance: 'America is written in the key of G,' rather than 'scale of G.'

"6. A sharp or a flat does not raise or lower: 1. A given note. 2. A given tone. 3. A given pitch. 4. A given staff degree. The following statements, therefore, are all incorrect: 1. The fourth quarter note is raised by the accidental sharp. 2. The third tone of the major scale is lowered by a flat. 3. The pitch F is raised by a sharp in the key of G. 4. The third line is lowered by a flat in the signature of the key of F.

"7. There is no pitch named 'B natural.' [This means that the word 'natural' is superfluous as part of any pitch name.]

"8. Any and all of the following: Tone, semitone, whole-tone, half-tone, are incorrectly used as terms of [interval] measurement.

"9. The chromatic scale is a progression upward or downward from a given tone to its octave by half-steps. Step and half-step are legitimate terms of measurement.

"10. Chromatic is always a term of ear. The characters, the sharp. the flat, the natural, etc., when used away from the signature, are not properly called 'chromatics.'

"11. The following are words of opposite meanings: By rote, by note. By syllables, by words. Do not talk of having an exercise sung by note if you desire the pupils to sing the sol-fa syllables. All singing is by note in which the pupil is guided in his efforts of the eye. All singing is by rote in which the ear is the sole reliance of the learner.

"12. The unaccompanied chorus ended a half-step flat, rather than a 'half-tone flat.'" Agreement was reached upon every point, and all except Nos. 3 and 12 received the unanimous approval of the section.

It is not a question of what pupils can be taught to understand by any given term or form of statement. We all know what is commonly understood by "semi-tone" or "half-tone," though in all the centuries of music past there never was, and in all the ages of music to come there never can be such a thing as a semi-tone, a half-tone. It is a physical impossibility, a confusion of ideas, a fictitious name applied to a patent fact. These and other objectionable terms became a part of musical nomenclature because musicians have ever been more interested in music itself than in its theory and terminology. They retain their place partly because of a conservative attitude toward change in existing conditions, partly because it is much more difficult to formulate statements or select terms that will square with the facts than to copy accepted bits of fiction.

In one of the very latest publications—a harmony book, issued during the present month, December, 1907, the author. a teacher in an important university position, has taken advanced ground regarding the obsolescent figured bass system, but has not dared, or did not care, to go a step further and include amended terminology, merely accepting terms "in common use by the great majority of writers." Such things retard our cause.

It is difficult by mere oral teaching, however true, to offset the error of the printed page. Penciling corrections in current texts would involve labor. but might be justified by results. Something of this kind may be necessary for a time until there can be developed a race of teachers who. themselves carefully taught. shall write with more care the things they prepare for the instruction of others.

Next to the habit of mental application the next best thing a teacher can do for his students is to implant germs of ideals. All art life is a working up to ideals. Before one can make progress he must have a point at which to aim. That is, for the time being. his ideal. Pupils begin their study without objective points clearly defined in their minds. Insinuate these into the student's thought, inoculate him with the virus of discontent with his present standing and the dynamic force is provided for growth and development. —*W. F. Gates.*

THE PRACTICE PROBLEM.

BY PERLEE V. JERVIS.

Among the many problems that present themselves to the teacher for solution, perhaps no one is more perplexing than the question of what to do with the pupil who can practice but an hour a day; how shall the time be divided so that satisfactory progress may be made? What technical work should be given? What piece study?

The problem will be greatly simplified if it is borne in mind:

1. That we must choose between making our pupils good exercise or good piece players; we can seldom do both.

2. That the object of music study is, or should be, the study of music.

3. That it is not so much what we do as it is how we do it.

4. That the factors in the solution of any technical problem are usually twenty-five per cent. knowing how, fifty per cent. concentrated thought, and twenty-five per cent. actual keyboard practice.

5. That intensity of interest is necessary to the production of large results.

That the object of music study should be the study of music seems often to be overlooked; the writer has had not a few pupils come to him who had been kept on exercises a whole year with not a single piece to vary the monotony of the daily grind. One pupil had worked thus for two years, and, strange to relate, had no technic!

Believing, as he does, that the proper study of music should be through music, the writer also believes that the major portion of the practice hour should be devoted to piece study. In order to utilize the short practice period to the greatest advantage, the pupil must be made to understand thoroughly that it is not so much a question of how much she does, as the way in which it is done, that counts; the cumulative effect of even ten or fifteen minutes' daily technical work carefully chosen and properly done is not always realized by the inexperienced teacher.

A Valuable Exercise.

The writer has examined and tried many exercises, but has never found any so far-reaching and cumulative in its effect as the Mason two-finger exercise; for accomplishing great results with the least expenditure of time, he has never found its equal; a sequence can be played in from five to seven minutes, and the exercise can be treated so exhaustively that a new form can be given at every lesson, if the teacher so desires, by thus forcing the pupil to keep the mind on the alert. Routine thinking is thus avoided, a point to be strongly emphasized. The Mason exercise must not be practiced in a listless, haphazard fashion, but with the mind concentrated on the work in hand, and the ear co-operating with the mind in the effort to produce a tone of the most musical quality.

The two-finger exercises should be given one at a time, each should be perfectly played before taking up the next; this may take anywhere from five to ten lessons. After these exercises are well under way, the scale should be taken up, the canon forms being introduced at an early stage; these, with the accent and velocity forms, can be played in ten minutes (after they are thoroughly learned), and should, like the exercises, be given a step at a time.

After the scale is well in hand the arpeggio may be introduced, and thereafter alternated with the scale—the arpeggio being practiced one week, the scale the next. Pedal study and chord playing may be assigned a few minutes each day till the pupil is familiar with chord touches and can pedal skilfully, when these exercises may be discontinued, as the same practice can be had in the pieces studied.

Piano technic is largely a thorough understanding of a few important principles, the practical application of which materially shortens the time actually required to overcome many keyboard difficulties. An elucidation of these principles would require more space than the limits of this article will allow, suffice it to say that they constitute the knowing how spoken of above.

Intense Interest Imperative.

As said before, intensity of interest is necessary to the production of great results, this interest can often be aroused through the appeal which a beautiful composition makes to the pupil, rarely or never by means of any technical work.

Shakespeare, in "The Taming of the Shrew," makes Tranio say:

"No profit grows where is no pleasure ta'en. In brief, sir, study what you most affect."

A psychological truth which the teacher should always bear in mind. We study with enthusiasm what intensely interests us; how can we expect our pupils to do otherwise? Hence, the writer seldom gives a pupil a piece that the pupil does not like. From his carefully graded repertoire of teaching pieces a number are selected which embody the technical or musical principle which he wishes the pupil to study. These are played to her and she is allowed to choose the one which, by its beauty, most appeals to her. The pupil's interest having thus been excited, she will in most cases cheerfully put upon the composition an amount of hard work that it would have been impossible to secure by means of a piece forced upon her by the teacher, and this will be *interested* work—a vital point.

In addition to interested enthusiastic work, we must have practice free from mistakes, also a high degree of mental concentration. How these can be secured was described by the writer in the January Etude; the piece chosen may be studied as there suggested, and after it has been learned through from the music, ten minutes a day may be devoted to memorizing it.

Memorizing.

The following is an excellent method of memorizing: Take a few notes of the right-hand part, name them aloud, then, with the eyes closed, play them, naming each one before playing, and at the same time visualizing mentally each key played, just as if the eyes were open and looking at the keyboard; play these notes a number of times in the same manner, then add to them a few more till a phrase has been learned, after which the entire phrase is to be thought, visualized and played many times over. Memorize the left-hand part in the same way, then think and play hands together; continue thus to the end of the piece.

The advantages which accrue from this method of study are a power of concentration which enables one to learn rapidly; a command of the keyboard which ensures great accuracy and freedom, and is a material aid in sight reading, and a facility in thinking tones in groups, which is one of the conditions of fast playing.

The division of the practice hour now stands: two-finger exercise, five to seven minutes; scale or arpeggio, ten minutes; other work, five minutes; new piece, thirty minutes; memorizing, ten minutes.

It may be objected that the teacher cannot make a pupil work as thus outlined with only an hour's daily practice, to which it may be replied, that if he does not possess the faculty of inspiring the pupil to do one hour of intense, concentrated work, he certainly will be no more successful with a pupil who has four hours at his disposal.

LEOPOLD GODOWSKY ON "NATURAL TECHNIC."

BY W. F.

Few persons can listen to a performer of abnormal gifts and phenomenal attainments interpreting the classical works of the great masters and the show pieces of the virtuoso music-makers with that perfection of detail which defies all adverse criticism, however well informed it may be, without inquiring by what means it has been accomplished. What is commonly known as technical development has, of late years, engrossed the attention of many pianoforte students to the exclusion of almost all else, and become little less than a craze with them. They will work for many hours a day at mechanical exercises for the fingers and hand, only to find next morning there has been a considerable leakage of the previous evening's accumulation of temporary facility. Many persons even to this day fancy that it is the outward formation and dimensions of the hand that are productive of good results only, but those are sadly mistaken who think these factors alone are the cause of excellence in keyboard facility. The hands may be of perfect shape and dimensions for playing the pianoforte, but incapable of much agility notwithstanding.

Mental Practice.

The great source of motive power is the general muscular system, and it is manifest that all the great virtuoso pianists of the past and present were and are abnormally endowed in their muscular system; and their relative endowments are the measure of their respective attainments, rather than their hours of labor and the size of their hands. There can be little doubt that both Liszt and Thalberg, especially the latter, were naturally highly endowed in their muscular system. It was known that Anton Rubinstein was so, for had it been otherwise with him he could not have played as he did in 1886, when he gave his famous series of historical recitals, at upwards of sixty years of age, under the conditions that had preceded his playing; a long lapse from practice, owing to his devoting himself to composition. And even while here in the midst of his stupendous task an intimate friend of Rubinstein, who saw him frequently while in London for these recitals, told me that he scarcely touched the piano for the purpose of practice—he relied upon mental rather than physical exercise, save with such items as were less familiar to him than the rest. And surely both Mendelssohn and Sterndale Bennett were by nature amply endowed too, for it is well-known that neither of these men did anything like an average amount of work at the keyboard; yet both were fine pianists, if critical opinion of their day be trustworthy.

Early Technical Development.

In this connection Mr. Leopold Godowsky has to say: "My mechanism is entirely natural. I have never played a 'mechanical' exercise in my life; I have practiced solely at my repertory pieces." He further assured me that he had quite as much mechanism at the age of 13 to 14 as he now has, and that he played Chopin's E minor Piano Concerto with as much mechanical ease and certainty then as now. But he did not say that he played it as well musically, of course. Those who have not heard Mr. Godowsky play can scarcely conceive with what ease he covers passages of the greatest difficulty, never deviating from the highest perfection of detail as he proceeds. The listener is never in doubt as to whether or not every note is audible, etc. As Mr. Godowsky was seated at the keyboard of a small grand piano, and I at the treble end of it, during our chat of more than an hour's duration, I had ample opportunity for close examination of his hands and the ease with which he glides over stupendous difficulties, as he illustrated at the keyboard any point we were discussing, and he played to me several times in this way. In short, Mr. Godowsky's muscular system seems of infinite elasticity, power, and capacity; he is ideally endowed by nature with all the essentials of a great pianist and artist. I asked Mr. Godowsky something about the extent of his repertory—if he played the harpsichord suites, etc., of the old masters, the 48 preludes and fugues of Bach, the sonatas of Mozart and Beethoven, the works of Schubert, Mendelssohn, Schumann, Chopin, Brahms, the Russian composers, Liszt, etc., as a whole from memory, and he very modestly answered, "Oh, yes, of course," as though that went without saying.

Saint-Saëns's Technic also Natural.

But our discussion of music was by no means confined to pianoforte items; we talked of the great symphonic works, operas, and chamber music in general, and with these I found Mr. Godowsky very intimately acquainted. He is evidently a deep thinker, and all that he does is the result of serious thought. In speaking of Rubinstein, Mr. Godowsky informed me that he had neither seen nor heard him! In the course of our conversation I incidentally spoke of Saint-Saëns's most recent visit to England and of his very remarkable playing on that occasion, irrespective of his more than 70 years, thinking Mr. Godowsky would be interested in his old master's doings. Reverting to the playing of Saint-Saëns 30 years ago, to his marvellous facility and beautiful touch, in spite of his large engagement in composition, Mr. Godowsky informed me that the distinguished Frenchman's technique, like his own, is entirely natural, which alone accounts for its preservation. Mr. Leopold Godowsky is one of nature's rarest products—a born pianist, highly endowed with muscle, brain, memory, and a fine musical instinct—a perfect coalition of talents, in addition to a diligent application.—*London Musical World.*

ON RETAINING THE LOYALTY OF OLD PUPILS.

BY HELENA MAGUIRE.

Once upon a time there dwelt within a certain city two Wise Men. One said, "I shall give of my wisdom only to those who are to travel far, that my name may be carried forth to all men, and that, returning full of gifts, these whom I have taught may reward me, and I shall be rich and honored in the land." And this he did, and those he taught went forth, and some fell by the wayside and were never heard of more. And others found without the gates a greater master, and, forgetful of the first sat them down at this one's feet, until, hearing of a greater still, they rose and journeyed forth again. And others there were, who went forth proclaiming their wisdom as theirs alone, and asking glory for *a*o one but themselves alone. And so the wisdom which he spent forth was as the dust that is swept without the city gates, and joins the sands of the desert, and he died, poor and alone.

But the other Wise Man said, "I shall give of my wisdom to all who ask, and if, when I am old, I have the loyalty of those whom I have taught, then will I be rich enough." So he gave each day, to those who dwelt beside him, to the poor, to those who toiled in the streets, and strangers coming marveled at the wisdom of those who lived in this city, and asked, "whence comes such wisdom?" And they pointed across to the acacia tree where the Wise Man sat, and said, "He taught us and teaches our children." And the strangers going forth told of the city where wisdom walked the streets, and spoke from the mouths of the poor, and others coming, sat them down to learn, and many offered him rich gifts, and his fame was great. And at the end he said, "Behold I desired only the loyalty of those I taught, and all these things have been added unto me."

And the parable is being lived out to-day in the music-world, and the teachers who are teaching for fame, money or position, who are "self-seekers," are making of their pupils just what they are themselves, self-seekers, who will leave these teachers either disgusted or discouraged, or else to go to another teacher, or, believing that they have "squeezed the teacher dry," will go forth to "blow their own horns," desirous of giving honor to no one but themselves alone.

Money and Fame vs. Service.

I do not mean that a music teacher should not have money, fame and position. I wish every teacher as much of these as he can carry, although I do not consider any of them necessary, or all of them together worth the loyalty of one pupil. What I do mean is that a teacher who works with his eye always on the *rewards* is more apt to see them vanish than come his way. On the other hand, a teacher who works unselfishly, for the good of his pupils is *sure* to "have these things added unto him."

I have seen many pictures of sweet old musicians eating their scanty loaf on a box in a garret, and have read many sad stories of the wretched death which ended a life of unappreciated musical virtue, which used to make me cry and say, "that is the way it will be with me." But the truth is that I have never known it to happen in real life, in real *American* life I mean, that a teacher who did his whole duty by his pupils, and worked with God upon his side, ever had to suffer real poverty in his old age. It is more natural for pupils to be loyal than disloyal, grateful than ungrateful. We cannot keep a pupil always, but we can keep his love and respect. The people of America are willing to pay for a good thing (the history of the Pure Food Laws is good reading for teachers) and if what we offer is *good* then the rewards will come, and having earned them honestly, we have a perfect right to accept them with a sober gratitude.

Of all the reasons there are for a man being a music teacher, three occur to me, any one of which is sufficient to insure and to retain the loyalty of pupils.

The first is, to teach for the love of teaching; the second, for intellectual motives, and the third for ethical reasons. As to the first, those who teach for the pleasure of teaching may be called "born teachers." They would teach anyway. They are only happy when teaching something to somebody, and they become music-teachers because, added to their love for teaching is a love for music strong enough to draw them into the profession. Such a teacher brings a great big fund of never-failing natural joy to his work. He gives a savor of his own to the plain and often acrid fare of the teaching life, which seasons and makes it so truly palatable to himself that he can honestly say that that which has proven so tasteless and even bitter to many, is truly a pleasure to himself. And this joy which the teacher feels in his work is contagious. The pupil "catches it." It gives to the pupil's work as well a zest which carries him forward over the dry, hard places, and makes him wish to "spread" the pleasure he is having in his music. It makes it possible for a teacher to be able to say heartily at the end of a lesson, "There! You have studied that in such a way as to have given me pleasure, you have for yourself the pleasure that is always the result of work well done, and you are going to give any number of people pleasure when you play this because you play it well." That is the sort of teacher who sends his pupil forth strong for greater effort, and eager to "pass along" the joy that he feels in his music-study. Such a teacher is laying up for himself rich treasures of loyalty in the hearts of his pupils every day, and he will not die poor and alone.

Secondly, the man who becomes a music teacher for intellectual motives is a man who has a talent for music *plus* a passion for "seeing clear," and is willing to help others see clearly also. He is a man whose desire to arrive at a critical sense of what is good in music, and whose refusal to remain at the mercy of theorists has led him through deep study and earnest thought to a large and wide view of the entire history, the great personalities, and the progress and development of the *art* of music. He is constantly striving toward a fuller sense of right values and just proportions. He is honestly desirous of teaching "the Truth" as he knows it, and his perfect sincerity and singleness of purpose make it possible for him to accomplish great results. With him his pupils are apt to be a "survival of the fittest," but those pupils who can meet his sincerity with an equal sincerity of purpose find themselves, at every lesson, present at a musical feast, where they may drink deep of knowledge, and where every problem is set forth with a clearness and lucidity which is a delight to an intelligent pupil. Such a teacher will never lack the loyalty of his pupils. The most sincere wish which his pupils will have for all those to whom they desire good will be that these, too, may study with *their* master.

The Teacher With a Purpose.

The last, the ethical reason, will seem to some an odd reason for teaching music, but to me it is the best reason of all. By this I do not mean the man or woman who enjoys teaching because it is such an excellent chance to *preach*. I never could bear a teacher who was always "pointing a great moral lesson," who swam in proverbs, and revelled in "improving conversation." Not that kind at all. I mean a teacher who knows music in such a way, and who knows so much *more* of life than the musical side, that studying with him is going to be a good and beautiful thing for every pupil who goes to him. Whose strength is in his example, in his personality, in the use that the force and purity of his own mind enable him to make of music as his medium in teaching beauty and symmetry, order and symbolism. Who else is there that has such a chance to influence the young for good as the private teacher?

I have heard teachers of music say that they could not exert as much influence over their pupils as could the school teacher, because they only had them for one hour each week. But think! For that one hour we have the pupil all to ourselves, all alone, with nothing to prevent the most intimate intercourse. What school teacher, or church teacher either, for that matter, has this opportunity? And as the woman said, speaking of mission services, "I have my doubts of people being inspired in *rows!*" This is what is attempted in the churches and the schools. The clergy and the teachers must toss their inspirational efforts to "rows" of young people, and pray that some of it "may fall on good soil." But the music teacher has the young person all to himself, week after week, and under his hands one of the most beautiful of the arts. Any sincere teacher may, indeed does, belong to what Benson calls, "the natural priesthood," in which, however, he declares that "there is no room for him in whom there lingers any taint of the temptation to work for his own ends, or to exalt himself by trading on the credulity of humanity." Such a teacher must have a sense of the poetry, and romance and beauty in the lives of the young people to come to study with him. He must stand ready to be a friend to the dull, the commonplace, yes even the unpleasing ones who come, for these, like the poor, we have always with us. And he must be able to show to every one of these the beauty and the good that there is in every thought and every act that is performed with a right intention.

Something More Than Music.

This is all very unworldly I know, but it is of that which has flourished ever since the Resurrection, and is more common than we are apt to admit. I myself have studied with just such men and women, from whom I learned better things even than the music which was our subject, things which have made my pupils, on marrying, promise to put their babies on my waiting list, and my other girls, who have become teachers, to promise *their* pupils that, if they practice well, some day they may go to their "musical grandmother" for lessons, and I do not worry about dying like the people in the books any more.

We cannot keep our pupils always, but we can keep their loyalty, if we are worthy. The loyalty of an "old" pupil is worth a dozen; indeed (this for the benefit of the "canny ones"), it often *brings* a dozen new pupils. A teacher's reputation rests on the tongues of those who have studied with him, and it is according to our reputations that we wax fat or lean. I know that never was a general statement made that did not cover a number of exceptions as well as a truth, but the truth remains nevertheless, and all the exceptions in the world cannot change this truth, that the sincere, unselfish teacher is a richer man than he who works for the rewards.

THE RISE OF THE VIRTUOSO.

BY D. C. PARKER.

Violin virtuosity saw its culminating point in Paganini, who astounded Europe by performing on one string what in former times few would have accomplished on four. Equally interesting is the development of the keyboard instruments. It is a far journey from the faint tinkling of the early harpsichord to the round full tone of the modern pianoforte; and every period of change has been punctuated by a recurrence of mere virtuosity. We find that this eventually affected compositions themselves and that roulades and trills were introduced into every bar, and so the written composition was but a mere skeleton. It is impossible to say how long this custom might have existed had not Rossini—whom one does not usually regard as a reformer in things musical—set a good example in "Elisabetta" by writing down the trills and other ornaments in the airs which he intended should be sung. Such a change could only be for the better, as the music was no longer at the mercy of the momentary caprices of the vocalists.

Voltaire on the Virtuoso Evil.

It was during the golden days of the virtuoso that many novelists and literary men of all kinds had their fling at the artificiality of the music. We remember the characteristic remark of Thackeray in "Vanity Fair" about what he calls (I think) Donizettian rubbish. Equally instructive are the views of Voltaire, as exhibited towards the end of "Candide." Here he talks of bad tragedies put to music and he makes sarcastic reference to it having become the art of doing difficult feats. Nor is the unreality of the operas of the time allowed to escape notice. Voltaire mentions songs introduced in the most awkward way to show off the voice of an actress. With regret it must be confessed that there was some reason for the introduction of those remarks and Voltaire probably regarded it as his duty to speak of them.

It is to be hoped that we have left behind such foolishness for all time. In very recent years we have witnessed the rise of a new virtuoso, which event should be productive of the best results—the orchestral conductor. This position, which came from obscurity, is now one of vast importance; and only those who know how a magnetic and fascinating personality can affect the *personnel* of an orchestra can understand the immense influence that a conductor has over his men. The conductor's function is the reproduction of works and he is therefore only a medium. That he must in many cases be given the credit for the great excellence and efficiency of not a few modern orchestras is in itself a proof that he has used his powers to noble ends.

Letters From Our Readers

READING WITHOUT INSTRUCTION.

To the Editor of THE ETUDE:

My little girl has taken THE ETUDE regularly for some time, and it has helped her in her studies. At first I thought it was a bad thing for her to try to pick up the little pieces, but I soon found that the teacher was surprise at the manner in which she was gaining in sight-reading. I said nothing, but I insisted that she should practice the full length of time upon the lesson that the teacher allotted. I then told her that if she wanted to play any of THE ETUDE pieces she might do so, providing she would hold her fingers in just the way the teacher told her, and count exactly as the teacher had directed. I had great fun watching her take up one piece, toy with it awhile like a kitten with a pretty ball, and then discard it. This went on for weeks, and I used to wonder and wonder whether I was doing the right thing. I knew that if I were to tell her teacher she would put her foot down upon this promiscuous practice at once. But I reasoned that her case was a peculiar one. I fancied that she was like a little honey bee in a garden in full bloom, flying from blossom to blossom, and taking the honey from one and then another flower.

One day I heard her take up a piece and work for some time at it. The next day she did the same thing, and continued to do so for some time. One day when she was practicing in the back parlor, her teacher called, and, hearing the playing, said: "Have you some guests to-day? Who is playing?" I went to the portieres and pushed them back. The teacher was almost breathless with astonishment. My daughter was playing a piece by Grieg. The teacher can never get over it. Every time she sees the child she says: "To think that I was keeping her on those simple little exercises when she had taught herself to play that Grieg piece!"

I often think it over now, and it seems to me that what a child is permitted and encouraged to do is far more valuable than what a child is urged or forced to do.

(MRS.) W. G. BILLINGSLEY.

TEACHING "EXPRESSION."

To the Editor of THE ETUDE:

So much is said concerning expression in pianoforte playing and yet how very indefinite is the method which different teachers use in teaching it or avoid teaching it as is often the case.

One teacher will tell his pupils of the tremendous importance of expression and how his music is always so well appreciated on account of his ability to put expression into it, never giving any practical ideas to his pupils as to the means of acquiring this power.

He always speaks of expression as though it is something apart from the music itself; something to be learned separately. Many of his pupils are wondering when they will be far enough advanced to begin learning this wonderful art. Other teachers talk a great deal about expression without any regard to what the composer says on the subject, often changing even the rhythm and the phrasing, saying that "everyone must express himself in his own way," which is perhaps a wise saying within certain bounds. But "in his own way" often means nothing but a sentimental rattling of chords with an occasional spasmodic jerk followed by absurdly exaggerated ritards and he instills "his way" into his pupils until it is their way.

Another teacher will explain the meaning of all the musical terms, never once requiring the pupil to apply them to the selection being studied. I recall a common fault which might be amusing if it did not happen so frequently as to seem very serious. A pupil came to me, having previously studied music four years. She had among her first studies a theme with variations. The theme was played exceedingly fast, the more difficult variations very slowly. In fact some of them so slowly that the theme would have been almost too disconnected for the ordinary ear to hear, bad it been played with proper accent. When asked to pick out the principal melody notes in one of the variations she looked at me in astonishment, and asked how she could when she didn't even know the tune yet. Each tone of the melody was very plainly marked, and she had the theme was very evidently indicated.

Many pupils have at their tongues' end a good definition for almost all of the musical terms which are frequently used, and yet are unable to play a simple piece of music using these terms in a practical manner. The common effort of many students seems to be to play everything through as fast as possible, whether the notes have two beats each or are six to a beat, sometimes disguising well-known pieces so that they are scarcely recognizable. The pupil should be taught the rhythmic accents of each study as he begins work upon it, and not only be able to tell the meaning of musical terms but should be able to use them as the composer indicates.

EDITH E. EDWARDS.

THE REAL AND THE IDEAL.

To the Editor of THE ETUDE:

Several recent articles in THE ETUDE have reminded me of the ardor with which I commenced teaching. To me every pupil was a sacred chalice to be filled with the radiant truths of art. I never once doubted my ability to make them glow like the Grail. For a year I poured and poured. I was fresh from Europe, steeped in the tradition of the classic school. Had I not studied three years with B. and attended six cycles of Joachim Quartette Abende, and could I not play my Bach and Beethoven anywhere, at any time with hands separately and hands together?

That I had pupils from the first was natural, I had "studied in Europe"—that was sufficient. I was very exact and very "grundlich," and taught Bach with great feeling and conviction. But there was Jane, who hated Bach no matter how often I told her of the wonderful German children who played Bach, and hummed Beethoven, and Edith, who practiced faithfully, not because she liked Bach, but to please me, and Mary who was perfectly unscrupulous and never touched it, and the more I related the wonders of musical Germany the more she glowered. "Well," I said, firml'y, "you must play Bach whether you like it, or understand it, or think it pretty or ugly or anything!" I was trembling with excitement. "The Germans play Bach, and you'll have to!"

After the lesson I rushed in tears into my mother's room. "Well, dearie, why not give them something they do like, something pretty?"

"Oh!" I wailed, "you don't understand, it would be coming down, and what would B. say?"

"As you are some three thousand miles from Berlin it is not likely that he will find it out."

It sounded flippant. "I can't, I can't," I cried, and rushed out of the room.

My gods of music were rocking off their pedestals, I alone "understood" and with stubborn determination, born of three years' German drill, I held them in their place for a year, a long, dreary, doleful year, and not until my chalices had turned to leaking tin cups, and my cast iron gods to clay, did I awaken to find myself an American, anchored in a new world.

JO. SHIPLEY WATSON.

PRACTICAL PUPILS' RECITALS.

To the Editor of THE ETUDE:

Last year I tried a new plan which was quite successful. I found that on giving one recital in which all my pupils took part it was too lengthy and tiresome for both pupils and auditors. Many pupils cannot do themselves justice in playing once. If they play several numbers on the programme, they get over the fear that comes to many. Instead of having one recital I had six parlor recitals, having six or seven take part in each. Two of these pupils would do most of the playing, and it was their recital assisted by four or five others as the case might be. They enjoyed it much better and worked much harder than they would have done otherwise. Having two pianos there was a good chance for variety, so it did not seem monotonous. In the case of one boy, when I said, "C—, I wish you to play in a recital this spring," he said, "Me? well I guess not!"and when I told him it was to be his and P—'s recital, to be assisted by so many others, you should have seen how his countenance changed. That sounded very different. He thought he was to be somebody after all, and was very willing to play at his own recital.

D. H. W.

MUSICAL TESTS.

To the Editor of THE ETUDE:

I am sending you two ideas that I have found to be of practical value in my work as a teacher and I trust that the ETUDE readers will also find them novel and useful. Sometimes it is interesting to younger pupils to give them a little musical test. In doing this I have ten questions ready prepared before the lesson, with blank spaces for answers—to which I give ten minutes or so of the lesson hour occasionally. The questions are necessarily short and quickly answered—such as meanings of different expression marks, rests, any new word that has lately appeared in a piece, etc., etc. It takes but a minute or two to read the answers and mark them—on the scale of 100. If there are one or two wrong answers they are corrected at the time and make quite a lasting impression—by contrast. I find the children enjoy this. It stimulates them to notice and remember little points in the lesson. They are always very much pleased and proud to carry home now and then a test paper marked 100.

With little players sometimes in trying a new piece I play one part—say the left hand—the pupil using the right hand. We do this several times in this way, then change about, the pupil taking the left hand and I the right—meantime observing carefully all marks of expression, etc. Next the pupil uses both hands, and it is surprising sometimes to see how well he has caught the spirit and character of the piece. This often makes an onerous process more interesting.

LEILA M. CHURCH.

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

II.

THE enthusiastic teacher often finds her best efforts opposed or resisted by invisible, intangible obstacles. Where she expected progress she meets only inertia. Where she had hoped to lead her pupils on to success she finds but a languid interest in success. She wonders what can be the cause of this indifference. Most of her pupils have talent, even if only latent; all have good pianos and their parents are able and willing to pay for the best teaching; yet she feels that her pupils' practice is but perfunctory at the best.

Elbert Hubbard says, "The more the parent does for the child, the less the child will do for himself."

Here is the secret. Parents nowadays make life too easy for the child. What he wants he gets for the asking; he is compelled to make neither effort nor sacrifice. Naturally, when he has secured the object of his desires, he fails to appreciate it. But one who has been compelled to effort, who has struggled against obstacles and discouragements and won, has paid the price and values what he has gained.

The teacher's greatest need then is some way to stimulate the ambitious desires of the pupil, something that will make the pupil, of her own self, earnestly desire to excel. There are three ways to bring this about, and all must be practiced.

First—Emulation is a good incentive to effort. The best way to promote emulation is by fortnightly or monthly reunions of all the pupils and having them play their pieces before each other. These reunions should be made so interesting and attractive that no pupil would want to miss one of them. Above all, prizes should be offered. One of the best prizes is a neatly framed portrait of some composer. The teacher should read a short sketch of his life, embracing the most important points in his career. She should ask the pupils to write, in two hundred words or less, what they remember of this reading. The best sketch handed in before the next reunion to be entitled to the prize.

THE RECITAL PROGRAM.

BY J. SHIPLEY WATSON.

IN music circles, "going into a country place" is almost synonymous with "going to vegetate," and a teacher who does not nip this prejudice in the bud will run to seed fast enough. We can get much out of life, even in a village, and it is somewhat of a consolation to know that some of our city confreres do not keep clear of a tread mill grind any more successfully than we do. When we go into a small town to locate we must not leave the best part of ourselves behind in the city, our enthusiasm, ambition, ideals, and desires for "something big." The village does not bar us from a place of authority in the music world if we are not too lazy or too blasé to work. Remember that we, the earnest teachers, are the real substance of the musical profession and that our reputation will be in proportion to our zeal and sincerity.

The recital program is a suitable place to show our personality; though the small town's teacher does not have the excitement of attracting the attention of a large and educated mass, the influence of his programs is far greater than he supposes. Through them he extends his influence of his little world, and when it leaves his domain it should carry with it a subtle far-reaching suggestion of what he is himself. It costs no more to play an interesting recital than a dull one. Making up a program is much like drawing up plans for a house or laying out a garden. We have a quantity of material in the rough, the question is what to choose and how to use it to the best advantage. A glance at a recital program gives a pretty clear idea of a teacher's aim, if he has one. If he loves display he betrays it, if he likes tic-tac-toeing kind of pieces we know it and we are perfectly aware when he piles up too much seriousness.

There are certain architectural features to be considered, in a way our programs stand for us; skill in arrangement comes from practice and program buildipg is a thing that every teacher should practice, no matter how limited his work. In forming programs, music must be considered in its broad sense, as literature, and our first thought must be to play the best always. Do not begin by playing down to your audience. The country teacher is somewhat of an autocrat, he knows he is the only person in town who "understands music," so he plays at and talks at his audience instead of pulling it over to him strategically.

Make your programs short, it is poor economy to crowd too many pupils into one recital; a short program is not nearly so "hard to understand," and the recollection of it is more vivid than a long one loosely put together. The pieces should be considered collectively, a composition loses or gains by its position; by placing it properly we increase its effectiveness. For those who have a nice sense of values and a feeling for arrangement this is not difficult. They will group the right things instinctively as a gardener arranges an effect with flowers and low shrubs massed before a background of tall trees. Some program makers put the trees in front, the flowers in the rear, creating a chaotic jumble, in which much is lost.

Systematic Management.

There is no reason for repeating mistakes. If we have a live audience, we can correct our blunders by feeling its pulse every time we play. An audience, even an untutored one, exerts an immense influence upon our work. A country audience will try to "understand" us because it thinks it ought to, and if it does not "know classic music," there is one thing it does know, even better than we do, that is the exact moment when we cease to be interesting and become incoherent and dull. It is an excellent plan to keep account of our successes and failures by making a note of them upon the margins of our programs. Upon a student's recital program I find this, "Began on time with two present." If we are prompt the audience will be, and a pupil's recital must be kept moving from the beginning. On another is this, "Uneven, not enough preparation." It is unsafe to play when we have not yet played ourselves into our pieces, it is always guesswork and not infrequently proves our undoing. Pieces have to go through a certain amount of seasoning and it ought to be a great solace to the small town's teacher to know that some of the great virtuosi play and re-play their repertoire sometimes for years. Our programs are our stock in trade, every teacher should have at least one that he can present creditably.

It is not enough to have played well at the conservatory, we must play now before our pupils and town's people. Feeling nervous or being "out of practice" are poor reasons for stopping. Fear can be conquered and the country teacher with twelve or fifteen pupils has time for many hours of work. We have in THE ETUDE music supplements plenty of material to work upon. The following program is compiled from the years 1906-'07, and offers splendid drill, and when divided into periods can be worked up into a recital of more than ordinary interest.

Classic.

Gavotte in B flat *Handel*
Andante, from Surprise Symphony *Haydn*
Gavotte *Gluck-Brahms*
Bagatelle in D, Op. 33, No. 6 *Beethoven*

Romantic.

March Militaire *Schubert*
Vision, Op. 124, No. 14 *Schumann*
Polonaise, Op. 26, No. 1 *Chopin*

Modern.

Tannhauser March *Wagner*
Czardas *Phillipp Brahms*
Silhouette, Op. 8, No. 2 *Dvorak*
Second Gavotte, Op. 5, No. 2 *Sapellenkoff*
June, Op. 37, No. 6 *Tschaikowsky*
Anitra's Dance *Grieg*
Serenade (air for piano by Leefson) *Gounod*
Humoresque Negre, No. 2 *Kroeger*

The B flat gavotte of Handel is a grateful little thing, with a winning melody, vigorous accents and delicate staccato effects, a stimulating piece for an opening number.

Haydn, in the sprightly Surprise Symphony, puts every one in a good humor with his rollicking fun. The Gluck-Brahms Gavotte is not easy, but nevertheless offers a fascinating study in clinging legato. The trio presents a problem to the technically unprepared, to the pianist it will be a beautiful study in tone color. To those who do not know Beethoven's smaller works the Bagatelle will prove a delightful novelty. It produces an effect of charming simplicity and is worthy of serious study. It takes fifteen minutes to play through the Classic group. Schubert, Schumann and Chopin represent the Romantic period. Of this group the "Vision" deserves special mention for its phantom-like delicacy, it is a consummate bit of fancy, imaginative, elusive, and intensely Schumannesque. Wagner, Brahms and Dvorak are interesting four-hand arrangements; Sapellenkoff's Gavotte and the Barcarolle of Tschaikowsky are good contrasting numbers; it requires some skill to do the Gavotte well; the Barcarolle is simple enough for any third-grade pupil; and a girl who "loves the pedal" will enjoy using it here. Grieg, Gounod and Kroeger, representatives of the Norwegian, French and American schools, close the program.

The audience leaves with a pleasant sound in its ears and we are satisfied that it has been instructed, entertained and amused.

WRITING MUSICAL EXPERIENCES.

M. W. ROSS.

SOMEWHERE in his delightful book, "The Intellectual Life," Mr. Hamerton tells us that every one should have first a vocation, and then an avocation. He also suggests that the secondary or auxiliary we should endeavor to have it, in a way, help our main pursuit, unless we have been unhappy in the work we are forced to follow, and select an avocation for relaxation and entire change of thought. In the majority of instances it is wiser to select an avocation which is closely allied to our adopted life's work, for thereby one can be a constant aid to the other, and greater growth and proficiency is possible in both branches. On the other hand, many a discontented mind would find life entirely different if it would add to its regular employment or business a pleasant and interesting occupation.

Push your vocation for all there is in it during the time you must actually pursue it, either from choice or compulsion. Then shut it out of your mind completely and ply your avocation. In these progressive times no one should be so narrow that he can do but one thing. Specialization is all right. Do one thing better than any one else can, if it is possible, but do something else along with it. Plan systematically to use up your odd moments towards some definite end; it is in so doing that one shows himself wiser than his fellows.

The ancient Greeks associated the arts of poetry, or letters, with music, and truly they are close relatives. The natural musician is nearly always a voluble linguist, and an easy writer. The art of expression seems entirely natural to the musical mind and ear. Therefore the pursuit of written literature as an auxiliary to the music-teacher would seem a wise and prudent select on. Hall Caine says: "Good writers must have a natural ear for the music of the words." Without that ear no great prose, as well as no great verse, was ever written. Some writers have a fine sweet air running through everything they write. Others give no sensation of that kind. So without this natural ear for prose I don't think any writer will do great things.

Music has an important influence upon the whole of our emotional nature, and indirectly upon expression of all kinds. The best known musicians of the historical past were author-musicians. Otto Lessman says: "The man who to-day, shuts himself off from the intellectual life of his time and contents himself with his profession merely, need not wonder that, standing on a lower level of culture, he remains shut out of circles in which intelligence reigns, and the aristocracy of the intellect ranks higher than that of birth and wealth."

Writing Articles.

In the opportunity to meet and study human nature the music teacher has almost an equal chance with the public school teacher. Keep a note book and jot down the unusual happenings, the strange characters, and the odd experiences which you meet in your studio. They can all be turned into profit by a ready pen. There is many a chance for a good article lost in the music studio. Musical fiction is rarely desirable, but practical, helpful, novel articles are frequently in demand. Your own difficulties, achievements, methods, or discoveries are all good working capital for literary articles for the music journals. If you have found out a better way to perform some time worn task, tell it. The world of music teaching wants to know it. If you have been grieved or hurt by jealous competitors, or unfeeling patrons, unburden your heart to your fellow-workers, and they may help to suggest remedies to better the teaching profession. Above all, if some joyous, and uplifting experience has been yours, if you've discovered some unusual oasis in the teaching desert, sing it, for the world to-day, more than at any other time, welcomes good cheer and optimistic news.

This broadening process presents another agreeable aspect. Aside from the genuine pleasure of assured mental growth, it enables one to increase the income. Even if the accepted manuscripts be few and far between, they will help provide the new music one always needs, or pay for the subscriptions to the music journals, without a supply of which no teacher or student can be truly up-to-date. Further, the practice of transferring one's thoughts to written language is always valuable discipline, even if no results meet the public eye.

Music students and teachers have no moral right to be ignorant, indolent or lazy. They should be the best informed, and the most highly educated people in the community. Of course the actual work, mental and physical, of mastering any branch of music study is enormous, and will consume the bulk of any individual's time. But if the spare hours be systematically employed in wise reading and study, one may become broad and well informed along other lines, and this condition is highly essential for any musician. In former days people expected the professional musician to be petty, narrow, bigoted, and unenlightened outside of his own sphere. To-day the situation is reversed. Our best musicians are intellectual and cultured people, and more learning is demanded in the profession to-day, than at any time in history.

There is an old Hebrew proverb of a camel who in going after horns lost his ears. Therefore the student or teacher should keep always in mind that the reading and writing are only auxiliaries to his music work, and while they are fascinating pursuits he should not allow them to encroach on the allotted musical periods. But again I say it is possible to do more than one thing well in the many years given man. Some of the younger writer-musicians must be ready to take on the mantle of author-musicians who to-day supply the music journals, and press.

Centering the Attention

By JAMES FRANCIS COOKE

Commencing a Lesson.

JUST what method to pursue in starting a lesson is often very perplexing to young teachers. The pupil comes to the lesson with a mind filled with varied things, usually entirely foreign to the matter the instructor desires to take up. How to bring the interest and attention of the pupil quickly and forcefully to musical matters is quite a problem. In many European conservatories I have noted that it is almost an invariable custom to take up the technical work first, and follow this, in order, with studies and then pieces. If there are three in a class, I have observed a practice of having the work rotate; that is, one pupil plays nothing but technical work at one lesson; the second pupil nothing but studies; and the third pupil nothing but pieces. At the next lesson different pupils took up different divisions of the work. With daily lessons this plan is successful, but under our American system of weekly or bi-weekly lessons it would no doubt be less so. However, the teachers who began with technic have given me as reasons for doing so: it exercises the fingers; it is the least interesting part of the work; therefore we leave the musical compositions for the end of the lesson period.

These reasons seem tenable, and no doubt the practice of going immediately to the technical division of the lesson has proven of value, else its use would not be so general. I have reason to believe, however, that another plan can be substituted, one that will prove more beneficial. There is no reason why technic should be made uninteresting; again, in these days, when even the veriest tyro knows that the best in technic is based upon mental effort and not upon keyboard work, it would seem that there should be some attempt made to concentrate the mind at the beginning of the lesson rather than merely exercising the muscles. It is not the few minutes devoted to technical work at the lesson that prepares the hand for the work to come, but rather the regularity with which the pupil has practiced his technical exercises during the one hundred and sixty-seven hours of the week when he is not at his lesson. If he has devoted a sufficient number of these hours to practice, the few moments devoted to technic at the lesson will have an infinitesimal value, so far as stimulating the circulation of the blood and exercising the muscles are concerned. The teacher would better resort to Josef Hofmann's plan of soaking the hands in warm water for a few minutes. He will find that he can attain this result far quicker by this method than the other.

Technic Really Very Interesting.

By relegating technic to an unimportant place in the pupil's work the teacher is doing the pupil an unconscious injury. The pupil should never feel that his technical exercises are necessary evils. He should never get the impression at the lesson that the teacher is trying to get through the technical division as rapidly and perfunctorily as possible. One might almost be tempted to make an aphorism, "The greater the teacher, the more fascinating and simple will he make the subject of technic." I well remember attending the lessons of a celebrated European teacher who made it a practice, when a pupil entered the room, of simply saying "Tonleiter" ("Scales"). He rarely made any other remark. The pupil always knew what was expected of him and sat at the keyboard and ran through the major and minor scales after the prescribed formulæ of the teacher. Although this man in his early life achieved success as a pianist, and has since become world-known as composer, he has never yet turned out a pupil who has achieved anything more than a "salon" reputation. I have no doubt after having seen him teach that the reason for his failure as a teacher is due to just such pedagogic misapprehensions as this. While the pupil was playing the scales, the teacher would wander around the room smoking a cigar, reading letters and doing various other things entirely foreign to the lesson. The pupil was invariably disconcerted and the lesson started on the wrong track. The interest in technical exercises is not akin to the interest in a piece. Nevertheless, we all have an innate love for the mechanical. As children, we liked to look in a watch and see the wheels go round. It was a different pleasure from that we took in looking at a picture, but it was interesting and natural. It is the difference between the intellectual and the emotional, apart from the more accurate psychological definition of these abstruse terms. It was the difference between the Bach fugue and the Chopin ballade.

Model Technic.

In fact, the youngest pupil should learn to concentrate his attention upon his technical work with no less force than that he brings to bear upon his pieces. The pupil should know from the start that the interest in technic is different from that he will take in a piece. The "watch" simile is a valuable one in bringing this vividly to his mind. He should also be told that his technical work must stand as a model for all the work he will do in his pieces. He knows that in school a teacher puts a model of handwriting upon the board to be copied. The pupil should know that technical exercises are few that do not run along the lines of similar groups of notes to be found, time and again, in pieces and that all of his technical exercises must be played in such a way that his playing will serve as a model for the same technical contingency, should it arise in a piece at some later date in his musical experience.

Tact.

Let us admit, then, that it is not necessary to make technic the most difficult and uninteresting part of a lesson. Unless the teacher employs consummate tact, he will find that the normal interest of the pupil is in the piece or some exceptionally interesting study. However, he exposes himself to the danger of losing the pupil's interest by giving first those parts of the lesson which some pupils might consider most attractive and robbing himself of the assistance of the pupil's closer attention during the latter portion. The conditions surrounding the teacher are very confusing. As the natural and informal in education is conceded to rate higher than the arbitrary and formal, precisely as Charles Dickens really rates higher as an educational reformer than Herbert Spencer, although the former's direct pedagogic works are limited to a short eulogy upon Froebel, so does the music teacher's work depend largely upon the tact with which he can lead the pupil from the chaotic mental condition in which he is likely to enter the teacher's studio, through natural and normal means of gaining his interest, finally to the definite subject of the lesson.

Because of the failure of some teachers to make the subject of technic attractive, some theorists have swung to the extreme of advocating a plan of instruction which discards technical exercises entirely. If the teacher uses tact, it will not be necessary to abandon these short roads to more finished work. I do not advocate an abnormal amount of technic, and in my own experience I have had pupils who have achieved an unusual technical ability entirely without the assistance of technical exercises, but in other cases I have invariably found that a limited amount of technic increases the pupil's rate of progress very greatly over that of pupils whose nervous and mental conditions made technical exercises inadvisable.

Musical Anecdotes.

With the young pupil, and by "young pupil" I mean the pupil who is beyond the Kindergarten period and yet under ten years, the teacher can always resort to the musical anecdote or the snatch of the biography of a famous musician to center the attention at the commencement of the lesson. I wonder if teachers realize how profitable it would be for them to make a close study of the CHILDREN'S PAGE of THE ETUDE and select material for adaptation to their lessons.

It is difficult for the young pupil's parents to imagine the amount of tact which a successful teacher must employ to secure the right results. Every whim, every pastime, every trait of character of the child must be taken into consideration at some time, and the music teacher has really very limited opportunities during the one or two lessons a week properly to study these things. Parents should realize that it often takes a teacher several lessons even to comprehend the child's character and to adapt a system of instruction to its needs. As soon as a teacher understands the child, there is little difficulty in finding out just what will best concentrate the child's attention at the beginning of the lesson.

Miss Aiken's Plan.

With older children it has been my practice for some years to employ an adaptation of the plan advocated in general educational work by Miss Charlotte Aiken, of New York City. This is splendidly described in her little book entitled "Mind Training," which all teachers should possess. Her plan is to quicken the perceptive and mental reproductive powers of the pupil, and at the same time to make the pupil more observing and more accurate in his observations. In her general work she made it a practice to put a series of numbers upon a revolving blackboard. After letting the pupils look at these numbers for a specified time the board was revolved and the pupils were requested to repeat the numbers from memory. With advancement of ability, the number of figures placed upon the board was increased and the time for observation reduced, so that the pupil was obliged to observe rapidly, comprehensively and accurately. What was done with numerals was also done with other objects, and the results in all cases were surprising. Pupils were soon able to repeat long paragraphs with only a few readings.

This method is not primarily intended to improve the memory, although it does this incidentally to a marvelous degree. It was intended to assist in mental concentration, arouse interest and promote quick, precise and extensive mind work.

Musical Tests.

In applying it to music, I have very successfully used the following test with pupils who had hitherto failed to respond to the means I had previously employed. After selecting a measure from one of the pupil's pieces or studies that did not seem overcomplicated, I permitted the pupil to look at it for about ten counts. I then covered the bar with a piece of plain paper and required the pupil to repeat every note, rest, sign, dot, slur, fingering, accent, that had in any way anything to do with the measure. I have found that by setting a time limit, such as ten seconds, the pupil's mental processes are so quickened, that he often is enabled to tell me the contents of the measure far better than if an unlimited time for observation was allowed. The powers of observation, seem to be so sharpened by this forced concentration that the pupil sees and retains much more than he would by the slower method.

Innumerable demonstrations of this theory have led me to believe, that hours and hours are wasted daily by pupils in worthless practice and futile endeavors to memorize. Pupils are very often much quicker and smarter than they themselves realize. This plan gives them confidence and shows them how much of the dreadful tedium of practice can be relieved by concentration.

Rapid observation, does not in any way do away with slow practice leading to what some teachers have called the necessary establishment of the proper reflex action. In fact after a pupil has a mental picture of a given measure, he should be required to play it very, very slowly before referring again to the music. This assists in the process of memorizing. The more slowly the measure is played the longer it is more likely to be retained.

Concentration and Memory.

Memory specialists, as some of the popular and more empirical writers upon psychology are called, tell us that our ability to retain a fact, experience, etc., is measured by the force with which the original impression was received, the slowness with which it was considered, and the condition of the mind during the time when the initial process of memory is in operation. It is possible to memorize at one time much more rapidly than at others. This is due to the fact that some times we are better able to center our attention upon a given thing than at other times when various causes contribute to disturb our attention. After a time this process of quick concentration becomes semi-automatic or habitual. Rosenthal, the renowned pianist, has said, "I have no method of memorizing. After playing a piece over a few times, I know it. The memorizing process is not conscious. Practicing for the sake of memorizing is not necessary with me. Upon knowing a work with the fingers, I also know it with the brain. I may say that the shorter pieces are acquired after being played two or three times." Remarkable as this may seem to many, it is safe to assert that the process of acute concentration has become habitual with Rosenthal. He is thereby able to produce results in a few minutes which would take more carelessly trained minds many hours.

Quick Observation.

The desirability for quick observation is emphasized by the fact it is conceded by mind students that it is practically impossible for the mind to keep upon any one given thought for longer than a few minutes. Whether the constant changes which are going on at all times throughout our entire physiological structure are responsible for this condition, is difficult to determine. What is commonly called concentration is really reiteration. The mind must be brought back to the subject time and time again. It is like successive hammering. Each time the thought is focused upon the subject at hand, is like another little blow which serves to drive the thought more firmly into its cerebral resting place.

In my studio I constantly employ a lens or burning glass to give an accurate illustration of concentration from a physical standpoint. It is very effective, especially in showing pupils that the focus must constantly be readjusted if its power as a burning glass is to be continued, owing to the movement of the sun, which is so slight that it is hardly perceptible to us. The pupil soon comes to understand that the mind must also be refocused, or brought back to the matter at hand every few seconds. If a pupil knows what is expected of him, and what the possibilities of his mind are, he will do much better work than if he is groping in the dark. I find this readily explainable to even very young pupils if sufficient object lessons are given.

By resorting to Miss Aiken's method of centering the attention at the beginning of the lesson, along the lines of the tests I have described, I find that the pupil's attention is not only centered upon the subject matter at hand, but that it will be keener throughout the whole lesson. There is a psychological reason for this, not necessary for us to investigate at this time. Not only will the pupil's mind be attracted during the exercise of committing a measure rapidly, but it will also be far better able to execute the mental technical exercise expected of it and to grasp new ideas.

The Pupil's Part.

This little article would hardly be complete without some mention of the valuable results secured by increasing the responsibility of the pupil in this matter. Too often teachers shoulder far more of the work he does than is good for the pupil. The pupil should be taught that in practice; it is not sufficient for him to play a thing once correctly and then to abandon it. In public the performer has only one chance to win the favor of his audience. If he lose his chance he can not stop and play the piece over again to win back his reputation. He must "make good" at once. The result is that teachers strive to cultivate habitual concentration. Leschetizky instructs his pupils to play a passage several times in succession correctly before stopping. The average pupil in practice will play a measure alternately right and wrong, and imagine that he is really practicing successfully. To my mind all successive repetitions should be registered or marked down, and the pupil should continue practicing until a certain number of repetitions in succession can be made. If a pupil can play a passage a number of times right in succession he can certainly play it correctly in public, unless overcome by stage-fright. Therefore it is wise for the teacher to set a certain number and instruct the pupil while practicing not to stop until that number is reached. Suppose the number is eight. The pupil keeps on practicing until he can play eight successive repetitions correctly. In his practice he then grows more and more careful. Suppose he has played the passage seven times. He will naturally be over careful to get the eighth repetition correct as otherwise he would be obliged to start the whole process over again. By this means his work grows more and more careful instead of more and more careless as is ordinarily the case, once the pupil has mastered (?) a passage. It shifts a necessary part of the responsibility upon the pupil, and the results are invariably surprisingly good, except in the cases of unconscientious and unscrupulous pupils.

THE NECESSITY FOR CREDENTIALS FOR MUSIC TEACHERS.

BY HERVEE D. WILKINS.

In considering the subject of the requirement of a certificate of some kind for those who teach music, it may be said that music teachers who have been permanent residents in a locality, but who have not upheld each other in their regular professional work, are in a sense responsible for the success of the transient teacher, who with meagre equipment and with erroneous ideas invades a new locality and enjoys a temporary harvest of patronage and dollars.

In the first place, it should be remembered that matters are no worse in the musical profession than in any other. The public patronizes quacks in every profession—in law, in medicine and in religion. There is, in all these matters, a great variety of belief and practice. There are heresies in music as well as in religion; there is injustice in music as well as in the law, and there is false leading in music as well as in the practice of medicine. The public patronizes the bad music teacher just as it patronizes the bad lawyer or doctor, whether from ignorance or indifference.

A vocal teacher who cannot speak the English language correctly is, nevertheless, patronized by singing pupils who are seeking to acquire a good diction. They are quite likely to hear, "Zat is not ze way to sing eet," from their instructor. The man who writes the incoherent advertisement can hardly be expected to impart good ideas regarding technic or interpretation, especially if they are as unsound as his notions of grammar and rhetoric appear to be.

Common Evils.

There is no doubt a sad lack of judgment and of critical learning on the part of many music teachers; pupils are allowed to play with a hard touch, to slight the passages, to play wrong notes, and incorrect readings, and, when one turns to the question of an artistic performance of master-works, there are but a few teachers anywhere who have made a critical study of them, and are thereby enabled to perform and teach them. Again, the work of too many teachers is not modern. The right teaching of the present day, takes account of the individuality of the pupil and strives to develop the mind ahead of the fingers and of the voice. The progress and ultimate success of a pupil depend most of all upon correct ways of thinking as well as of doing. Machines have been invented and brought into use to do all the mechanical playing; it is for the piano student to do things which no mere machine can do, and to do them in a way not possible to a machine.

The fact is that all sorts of things are good for a teacher to know, and that besides technical knowledge a teacher should have such general learning and information that he can guide his pupil without error and not waste his time in indirection, and in acquiring what will later have to be undone. The so-called methods of playing and singing which consist merely of certain tricks or mannerisms, such as lifting the hand from the keys in a drooping manner, or using clawing motions of the fingers or sliding the voice or singing with a simper, or showing the upper teeth, or holding the mouth in a fixed position while singing; such mannerisms are never present in the singing or playing of good artists. But the public, even that portion of the public which might be regarded as connoisseurs, do not seem to notice that the teaching of music does not, in many cases, conform to the practice of good artists. Then again, tastes differ; some artists seem to sing or play by main strength, and others with discretion and finesse. Some artists produce good tones and others do not seem to give a thought to tone-production. To use a slang phrase, they only aim to "get there" somehow or anyhow.

Then again, there are differing tastes and ambitions among musicians; some are fond of memorizing and others prefer to be continually reading new music without any desire to play them in a finished manner. Some like to study harmony and the making of lovely chord-effects, and others think only of dash and brilliancy, and of catchy tunes. Then there is the commercial view; the patron who is not very discriminating and does not deem it necessary to engage an accomplished teacher. So there are many teachers of singing who cannot illustrate their instruction vocally. There are many piano teachers who cannot play. It is safe ground to take that no one can teach others anything which he cannot do himself. So the proposed examinations would have this value: that they would expose the singing teachers who cannot sing and the piano teachers who cannot play, and would enforce the fact that teachers of harmony or theory must have some accurate, detailed and general knowledge of these subjects.

Authority.

Then, last of all, arises the question of a standard and an authority, and this may result in the shipwreck of the present scheme. There are already many music schools of acknowledged excellence which confer certificates after examination. The diplomas or certificates, if they are to command respect, must emanate from some incorporated school or from some eminent master whose reputation is a guarantee for the thoroughness and correctness of his teaching. At present one may proclaim himself a pupil of this or that master, although he may have taken actually but three or four lessons from him. Teachers the world over are continually called upon to explain or to deny the claims of pretenders of this sort, who having had a few lessons from a master proceed to advertise themselves as his pupils.

The agitation on the subject of greater and better equipment for music teachers will be beneficial both to the teachers and to the public.

The teachers who are delinquent will be kept alive to their shortcomings and the public may be led to exercise greater vigilance and discretion as to the merits and qualifications of those teachers whom they may be asked to patronize.

THE FIRST IMPRESSION.

TEACHERS of music, more than any other professional workers, have to depend upon the first impression they make with a new patron for successful engagement. The teacher should realize that very few of his prospective patrons—particularly parents—have any knowledge whatever of music other than the ability to "carry a tune." In their own language, engaging a music teacher is to them like "buying a pig in a bag." Consequently they must necessarily judge largely by your appearance, manner and conversation. If the first impression is not favorable you are very unlikely to have an opportunity to create others. It is somewhat disconcerting for the young musician to note musicians of inferior ability who are able to create a good personal first impression actually taking desirable pupils away from them. In such cases the only thing for the thorough, conscientious teacher to do is to wait for success. But while you are waiting inquire into your personal deficiencies. Orison Sweet Marden, in *Success*, says upon this important subject:

"It is one of the most difficult things in the world to change our first impression of a person, whether good or bad. We do not realize how rapidly the mind works when we meet a person for the first time. We are all eyes and all ears; our mind is busy weighing the person upon the scales of our judgment. We are all alert, watching for earmarks of strength or weakness. Every word, every act, the manner, the voice—the mind takes in everything very rapidly, and our judgment is not only formed quickly, but also firmly, so that it is very difficult to get this first picture of the person out of our mind.

"Careless, tactless people are often obliged to spend a great deal of time in trying to overcome the bad first impressions they make. They apologize and explain in letters. But apology and explanation usually have very little effect, because they are so much weaker than the strong picture of the first impression, which frequently persists in spite of all efforts to change it. Hence it is of the utmost importance for a youth who is trying to establish himself to be very careful of the impression he makes. A bad first impression may be the means of barring him from credit and depreciating his worth at the very outset of his career.

"If you can leave the impression that you are a man first, that your manhood stands high up above everything else, that your integrity and your nobility are the most salient things about you and tower high above your other qualities, if people can see a real man behind everything else you exhibit, you will get the world's confidence."

"RUBINSTEIN sternly forbade any such movements as throwing back the head, or dreamful swaying of the body, or gymnastics with the arms. 'These things,' he said, 'may make money and excite the worship of the foolish, but they do not become the real artist and great musician'."—*Josef Hoffman.*

SOURCES OF MUSICAL INSPIRATION.

BY D. C. PARKER.

TIME was when bards and minstrels received their inspiration from the physical features and natural beauties of the countries in which they dwelt; when the meadows spotted with flowers, when the sea dancing in the sun and the sound of the wind over the mountains proved sufficient for their needs. Those were the days of simplicity of theme and of method of expression, when songs were carried down from father to son through many generations. In those early times we get a glimpse of what the song was in its beginnings—the expression of gladness at the wide, beautiful world around, the pagan joy of feeling that one is alive. Here, then, was a groping after a form of art not without its interesting and instructive features, for, with all its shortcomings, it lay near to the common life of man.

"On old and young," says Herbert Spencer, "the pressure of modern life puts a still-increasing strain," and as this is true of commerce and national life, so is it true of music. No longer can it be said that men drink at the fountain of their gladness and are filled; no longer that mirth and light spirits are the essence of their work. Each succeeding generation takes upon it an additional weight of responsibility, and is consequently more bound up in the complexities of modern existence. That this has been felt more and more in music it would be idle to deny, and these conditions have led men to new sources of inspiration and other subjects which their predecessors would never have thought of illustrating. The poet who spoke of

"The still, sad music of humanity"

described not inaptly much of our modern music, for there is a decided tendency towards pessimism in the compositions of to-day which seems too pronounced and too deliberate to ever have been produced by chance. It is much more like the result of existing conditions: the art has become modern and complicated as life has become more strenuous and complex; it bears the same relation to the existence of men and women in this age as the simple songs of singers and lutenists did when days were full of repose. It is interesting to compare the two conditions; in the one case the sources of inspiration were curiously few, in the other music has been used as a means of depicting what it is hardly able to do.

Inspiration from Nature.

It is good to look on this picture and on this. Haydn, living quietly and uneventfully under the protection of his patron, writes his music which reflects the nature of the man, simple, genial, unaffected; the sources of his inspiration were his own good qualities, his piety, his lovable nature, his great, overwhelming joy in this grand life. With Beethoven the conditions are the same, but there are ripples upon the quiet waters of the sea; there are broodings, and questionings, and moments of sorrow; but there is, above all, the triumphal song of the optimist, of the man who can rise above the conditions among which he must pass his daily life. And we can see the Beethoven who enjoyed the country with its birds and its trees in the Pastoral Symphony.

Much of the musician's inspiration must necessarily come from within, but outside conditions affect him also. With Schumann and Chopin we feel this at once. The romantic literature of Germany runs through the former's works. He sought to say the same in tones as Jean Paul and Byron did in words. With Chopin it is much the same. He does not get his suggestion from the market-place, with its hurryings to and fro; rather does an attitude of mind or a passing mood form his theme. And so his music is tender, or graceful, or melancholy, just as his fancy willed it. In like manner did Berlioz fashion his music. We can imagine him wandering about Nice, dwelling on the subject of "King Lear" with such enthusiasm that his music rises up within him and cries to be put down on paper.

Inspiration from Literature.

The great movements which are constantly following one another in all spheres of activity have increased the sources of the musician's inspiration. That continual process of elimination of which Hegel speaks, and by means of which civilization advances, has widened the bounds of musical art by giving to the composer a large variety of subjects on which to form his theme. Liszt bases a symphonic poem on a few lines of Lamartine, thus taking his inspiration from contemporary literature.

Even further does Richard Strauss go. The names of his orchestral works show the infinite variety of the subjects he attempts to illustrate. "Don Juan" and "Tod und Verklärung" belong to his early years, but in "Heldenleben" he seeks to portray the career of a hero, and in "Also sprach Zarathustra" the philosophy of Nietzsche has obviously been in his mind. Here, we might say, is the point of contact between music and life, and music and philosophy as exemplified in modern works. The simple strains of the old masters seem to have been left as completely behind as have the old tales beginning with "once upon a time"—the tales of Grimm and Hauff and Hans Christian Andersen. But as the world advances with all its noise and bustle so must music advance, and that of Strauss and his contemporaries is the music of to-day just as the music of Bach, Gluck, and Haydn was the music of their own time. Their art was simpler and more direct, for the world was younger.

Nowhere is the contrast between the sources of inspiration in the past and those in the present more widely marked than in the opera. In its infancy the opera exhibited the relationship which it bore to the Greek drama and the old miracle play; in those days, and for a considerable period afterwards, the subjects with which it most frequently dealt were all much alike. They partly accounted for the formalism and pedantry which characterized it during the time of the pre-Rossini school. It dealt, for example, with classical subjects, some of which were well adapted to musical treatment, while others were not calculated to draw out the best that was in the composer. The "Orpheus" and the "Echo" have passed, if not for ever, at least temporarily into the background; we have "Pagliacci," with its plot of love, hate, and vengeance taking place among peasants in Calabria; "La Bohème," which is drawn from the tender and pathetic pages of Henri Mürger; "Eugène Onégin," a story of Russian life by Pushkin; "Pelléas et Mélisande," taken from the mystic Maeterlinck. It is not true, then, that modern forms of expression have widely and deeply influenced music? What a change from the old type of opera subject to such ones as "Madame Butterfly" and "Salome!"

In music finality is death. So long as the activity of men causes changes in conditions, so long must music change; but, from whatever sources composers seek inspiration, there is no doubt that in modern times the subjects from which the composer can choose are of infinitely greater variety.—*The Monthly Musical Record.*

SOME ESSENTIALS OF PIANFORTE TONE PRODUCTION.

BY ERNEST LEES.

MUCH misconception of the piano keys' requirements arises from the fact that only a very small portion of the action presents itself to the eye, viz., the ivory or ebony covered end. The term "key" should convey to the mind the whole leverage system, from the ivory covered end to the hammer end. During performance try to realize, therefore, that the key is a "mechanical continuation of the finger," for, by the fingers' contact with the ivory clad surface, we can fully control and give motion to the opposite "hammer" end of the action. To accurately judge a "force-amount" it will be necessary to apply the same nature of force in an opposite direction, until the one overcomes the other. To ensure successful performance it will be necessary, therefore, for pianists to know what amount of force it is that controls the piano key, causing it to return, as it does, to its "surface position," after its release from a depressed position. It follows also that it is firstly essential to ascertain the nature of the force present.

Knowledge of the required weight-amount for this purpose is conveyed to our minds by means of our "muscular sense," through the contact of finger with the keys' surface. To obtain, therefore, a *ppp* that is the softest possible tone an instrument is capable of producing, it will be necessary to apply just sufficient weight to overcome the keys' opposition to movement. This act of producing the *ppp* is the foundation of all piano technique. Here let it be understood that it is possible to apply weight upon the key insufficient in itself to cause key-movement. The act of releasing just sufficient weight to overcome key-resistance to the place of sound contact with the hammer is the basis of all true tenuto and legato technique; similarly, the act of resting on the key-surface, without causing key-movement, is the basis of all true "staccato" technique.

Allow me to analyze more fully to show the distinction between these three acts. To induce "tenuto" we must of necessity continue to apply that amount of weight which was sufficient to overcome key-resistance after such sound commences, for obviously that same amount required to induce key-movement will just suffice to retain the key in its depressed position. "Legato" requires precisely the same acts, but further, that this "key-resisting" weight shall be accurately "passed on" or transferred from key to key, thus causing the merging of one sound into the next. Now, since "staccato" requires weight-amount insufficient to cause key-descent, it follows that energy of some part is required to induce this movement.

This being the case, it also follows that this energy shall cease immediately the act of producing sound is completed, thus leaving the key free to rebound back to its "surface" position. This light resting, combined with accurate aiming (or cessation of energy at the right moment) is the secret of all agility in piano technique. Let students therefore learn firstly to produce *ppp* results from their instruments; by so doing they learn to use and control their piano "bows;" they learn to realise, through their muscular sense, that there does exist such a thing as key-resistance to movement, they will ultimately learn to be always conscious of this resistance during performance, and finally they will learn to realize that this resistance of the key is the very means whereby they are enabled to control the same, and produce their desired results with accuracy and certainty.

A GOOD WAY TO TEACH ODD RHYTHMS.

BY CAROL SHERMAN.

TEACHERS not infrequently find it difficult to teach certain rhythmic groups to children who have a poorly pronounced rhythmic sense. This is especially true in cases where the pupil has during the absence between lessons practiced incorrectly, and thus formed a habit of playing certain rhythmic groups in such a manner that all the protestations of the teacher seem wasted.

The logical cure for musical ailments of this kind is, of course, to re-teach the rhythmic difficulty by going over and over the notes time and time again at a very slow rate, after the teacher has thoroughly explained the cause of the trouble and assured himself that the pupil has thoroughly comprehended the correct manner of performance. This is a long and tiresome process which some pupils dislike very greatly. The interest of an extremely nervous pupil, for instance, may be ruined by compelling the pupil to go through such a course. What is needed is some simple device, such as the following which was an accidental discovery of the writer:

While giving a lesson, I found that a pupil could often comprehend a rhythm by comparing it with some well-known word. For instance, one pupil came to me once with the simple rhythmic figure of a dotted eight note, followed by a sixteenth, and then followed by a quarter note thus:  The pupil instead of playing these notes as indicated, insisted upon playing them with the first and second notes as eighth notes, and with an unwarranted accent upon the second note. The habit was so firmly fixed that the pupil continually reverted to the incorrect performance despite frequent warnings. It then occurred to me that the correct rhythm should sound like the alternation of the syllables in the word "stimulate." I suggested this to the pupil, and the difficulty was immediately overcome. This opened up a broad avenue as to the possibilities of the idea and although the one-word plan could only be applied to small groups, I found that it was possible to combine words into short sentences to suit longer rhythmic groups and phrases. A little ingenuity upon the part of the teacher will suggest innumerable words that can be prescribed for almost every rhythmic error the pupil may have fallen into.

Mothers as Assistant Teachers

By CALVIN BRAINARD CADY

IT is commonly understood that a mathematician is he who thinks mathematics, and that he is no more of a mathematician than he demonstrates in mathematical conceptions. If it were as commonly understood that a musician is one who thinks music, that is, conceives, actually forms the music in thought, a better music education would be desired, and a more serious effort be made by both parents and teachers to solve the problem of how to realize and express the profoundest conceptions of music in it. Unfortunately this is not the general notion. That music involves a very complex intellectual activity is not recognized by the public, not even by men and women in educational circles.

There are not a few, however, who realize the fact that music is indeed a mode of thought, something to be conceived, to be intellectually idealized. This article is addressed, therefore, especially to those who recognize the impossibility of any music education apart from the exercise of the same modes of mental activity that are involved in the mastery of all other serious subjects of study. It is open to serious question, however, whether parents of this class realize the breadth and intensity of the intellectual demands of music study upon the child. The reason for such doubt lies in the nature and magnitude of the demands made upon the youngest student of music.

Music and Mathematics.

Perhaps no two studies approach more nearly the nature and complexity of the intellectual processes involved in the mastery of music than language. English, for example, and mathematics. If we compare music as a subject of study with mathematics and language, it will be plain that in the matter of complexity, as a mode of intellectual activity, music will, at least, hold its own. But when to the intellectual conception of the music ideas themselves we add the mental mastery of the science of music with its extremely complex notation and nomenclature, language and mathematics fall behind in certain modes of mental activity. Still further, when we add to this the mastery, the mental grasp of the complex mechanism for the expression of music thought, the magnitude of the subject exceeds mathematics and language in the complex nature of its intellectual demands.

A genuine music education, therefore, involves:—

(1) The development of the capacity to conceive music ideas, and their relation, unity and æsthetic values, or content.

(2) A technical understanding of the science, notation and nomenclature of music.

(3) A mental grasp of the spacial, tactual, rhythmic, harmonic and dynamic elements of technique.

Apart from the inherently complex nature of the subject, certain personal and accidental impediments beset the realization of this conception of music education.

(1) Parents and students for various reasons, but mainly through ignorance of the real problem, are too willing to substitute mere technical efficiency for music conception and expression.

(2) On the other hand, both parents and students are too unwilling to wait for a capacity to think music to develop to a point where the musician, the music thinker, shall dominate all technical activities. That is, students and parents are not willing to work patiently and persistently until music conception and feeling vitalize all so-called physical activities involved in the expression of music. Because the average student can gain the technical facility of a gymnast more easily than he can develop *bona fide* music conceptions, he is not willing to wait until he really has something to say.

Lack of Time for Thorough Study.

Aside from these personal elements of the equation, however, we find others that are accidental, and at present beyond the control of both student and teacher.

Lack of time for study is perhaps the most serious of these impediments to a higher artistic and scientific music education, because it stands in the way of the majority of those who, seeing the difference between manufactured male and female pianolas and the musician, the genuine music thinker, really desire to become musicians, and to be possessed by ideas worth the mental labor of attainment, and equally worth the mental toil necessary to a mastery of an efficient music-technique—that is, a technique equal to all demands of formal and æsthetic expression. In respect to the majority of children, the lack of opportunity for sufficient study arises from the enormous demands our school curricula make upon the time the average student can give to study.

Coupled with this lack of time for study is insufficient class-room work, that is, infrequent lessons. Through daily class-room work, the complexities of language and mathematics are mastered by simple stages. No child, in at least the earlier elementary grades, is expected to do work outside of the class-room, for the simple reason that he does not know *how to study.* It is the real province of class-room work to awaken, develop, direct and strengthen processes of thought; to lead the child into an understanding of how to study, how to think, how to search and know the truth of any subject. If the frequent lesson is necessary in the study of mathematics and language, how much greater the need for daily class-room work in the music education of the child.

Three important factors in the solution of the educational problem, therefore, are to be taken into consideration: (1) the lack of time for study; (2) lack of daily lessons, involving (3) expense.

The possibility of the admission of applied music into the school curriculum as a major study on a par with drawing is steadily growing greater. But should this admission be realized, although partially meeting the lack of time for study, it will not wholly solve the problem. Tuition fees must always remain a private and not a public tax, and the high tuition fees demanded by really competent teachers of music is prohibitive of the daily instruction which obtains in other important studies.

Having seen, in simple outline, what the problem is, and some of the specifically important difficulties in the way of its solution, we are prepared to discuss the question of how some of these impediments may be removed in order that the ideals of a higher music education may be more nearly realized.

Assuming that a teacher of recognized standing has charge of the music education of the child, one of two plans is open, in order to secure the highest efficiency: (1) the employment of a paid assistant teacher; (2) the assumption of that office by the mother. The first plan may be the easier and the simplier one for the parent to adopt, but in a large, and perhaps the largest, number of cases it is impracticable because of the expense. The adoption of the class system does not wholly remove the element of expense, and in many cases it is impracticable.

The Paid Assistant vs. the Mother.

But wholly apart from these considerations, under proper conditions the second plan is by far the more satisfactory solution of the problem. In the first place, daily lessons can be more easily secured, and, secondly, it admits of a reduction in the number of lessons given by the regular teacher, thus reducing expenses. But the question arises: Is it possible for mothers to assume this office of assistant teacher, and under what conditions?

In answering this question it is taken for granted that the regular teacher is one who has attained to the ranks of those who have not only a real knowledge of music, but also a clear understanding of the principles and processes of higher education in general, and of that which obtains in other subjects of study; who has worked out a definite application of the principles of education to the study of music in all its aspects—intellectual, æsthetic, artistic and technical. It is assumed that he or she has an understanding of a logical system of music thought, and a clear perception of an orderly presentation of the subject matter. Still further, it is understood that he or she aims to develop musicianship, both in an æsthetic, scientific and interpretative sense.

What the Mother Should Know.

The mother may become a most valuable assistant to such a teacher under the following conditions, categorically stated:

(1) She must have a conceptive knowledge of music. That is, she must be able to think music. Mere technical knowledge of scales, chords, rhythm, notation, etc., is not sufficient; nor mere ability to translate black spots on paper into black and white keys. She should be able to sing a melody, and know how the melodic and harmonic content of simple compositions actually sound, not merely how they look on the page, or look and feel on the keyboard. She should be able to write out any simple diatonic or chromatic melody correctly as to pitch and rhythm. Any knowledge of the science of music not based on actual music thinking, music conception, is not only quite useless, but a hindrance to true educational work. An extended knowledge of the science of music is not necessary. All such knowledge which may, and of course will, come out in the child's development the mother can easily grasp during the lessons, and apply according to the teacher's directions.

(2) Next to this ability to conceive music should be placed the power to clearly discern principles underlying processes, and to discriminate between the spirit and letter, between essentials and non-essentials. To slavishly follow the letter of the teacher's work in the class-room would result in mechanical processes, and a subversion of the real object of the genuine teacher. The regular teacher must always depend on the assistant's application of the principles of his work to every detail, but this necessitates initiative and individuality on the part of the assistant. Clear penetration into principles, strong initiative, quick perception of varying applications of principles, imaginative resources in discerning processes, will be more valuable teaching assets to the mother than any amount of mere technical or scientific knowledge, valuable as such knowledge really is.

(3) Infinite patience and loving sympathy with the child are absolutely indispensable. To be able to become *as* a little child, in order to discern the child's thought, and understand the difficulties that seem to beset he way; to know when the problem has gotten too far beyond the child's present ability; to see the weakness that "seems so strong;" and most important, to discern the real strength and capacity of the child's mind and heart—these are the deepest needs of the mother.

The Mother's Interest.

By taking up this educational work under the guidance of an intelligent, musicianly and broadly educational teacher, many mothers may be led to a new, deeper, more intimate insight into the lives of their children on the side of their intellectual, æsthetic and moral natures, help to awaken the dormant mental activities, develop higher ideals, furnish the mind with pure images of truth and beauty, bring into dominance the spiritual nature, and in this way be drawn into a closer unity with them in mind and heart.

Let me urge all mothers, though they be not active assistant teachers, to make it their business to attend every music lesson, if possible, in order to know the aims of the teacher.

Laying aside all prejudices, parents should strive to learn the intellectual and moral problems the teacher is trying to solve in the education of their children. They ought also to know whether the work in music has any vital educational value, intellectually, æsthetically, morally. The only way to know this is to see the everyday work of the teacher, no matter what the subject of study may be, become acquainted with his principles, his ideals, his processes.

Nor should this active interest in the child's study be confined to a positive acquaintance with the educational work in music alone. In regard to our children, there is no greater need to-day than that the *fathers* and mothers shall know the nature and educational aims, ideals and processes under which their children work.

The writer can never fail to be grateful to one father and mother whose faithful interest in their child led one of them to be present at almost every music lesson, for they not only gained an insight into the problem of music education, but the weaknesses and strength, mentally and morally, of their child, and were, therefore, wiser in their guidance of the child's education and in their demands for faithful work on the part of both child and teacher.

WHY PRACTICE IS SO ESSENTIAL.

BY FREDERIC B. EMERY.

[This article is based upon a question that almost every music teacher is sure to hear many, many times during the year. The musical parent fails to comprehend why it is necessary for his child to sit at the piano hour after hour, playing the same notes over and over again. He fails to realize that the organs of speech, which have been in continuous practice since the child's infancy, have little difficulty in expressing thoughts in words, as they are received in visual impressions by the child from the printed page, during the process of reading. He also fails to comprehend the great complexity of music and the fact that the fingers are required to receive a training that is entirely different from any previous discipline to which they have been submitted. Teachers will find it profitable to call the attention of parents to this article. It came to us as a somewhat lengthy and psychological disquisition upon the subject and we requested the author to present his ideas in popular form, so that teachers could present the matter to parents.—THE EDITOR.]

A FEW days ago a friend asked me in all seriousness: "Why is it necessary for anyone to *practice* music? Why is it impossible for most musicians to play well at sight? I can read my newspaper as soon as I see it and do not have to go over the sentences eight or ten times before I know what they mean. I might be able to play 'Yankee Doodle' well, and if it happened to be the only piece I knew I would not think it strange if I could not play 'Home, Sweet Home.' But if I had had all of the notes it seems to me that I ought to be able to play any piece at sight, if the same notes were there; if new notes should appear I might have to practice them, but I cannot see any sense in the daily grind of practice which my wife says is necessary before she will play a new piece before company." So many find the same question arise in the course of their music study and seem so utterly unable to answer it that it seems reasonable to inquire into the causes which compel practice—even after one has become rather proficient. If it seems that it ought to be as easy to read and play notes as it is to read print, while the fact remains that it is not as easy, there must be some fundamental difference in the requirements upon the individual.

The general run of reading comprises only a few thousand words, more than half of which are learned orally by the child before he goes to school. When the child is taught to read he is usually taught by the group method—that is, he recognizes the word as a whole, and not as separate parts, and after a while hardly notices the separate letters, and later on will be able to grasp the meaning of an entire group of words at a glance, without stopping to pronounce the individual words at all. Then it will be noticed that certain words naturally follow certain other words, so that when we hear one or two of the words at the beginning we can infer what is to follow. For example, if some one begins to say, "The man harnessed his ——," and then stops, we naturally infer that the next word is horse. If we are reading, and come to a group of letters and words all together, we have to stop until we can decipher the separate words, as in this—and then we know what it means.

Now, in music it is different. In the first place, in order to have the melody clear each note must be distinguished. It has to be treated as an individual, and would thus require as much effort as an entire group of words in ordinary printed matter. We cannot pick a note or a measure here and there and get the entire meaning. Each note must be carefully analyzed and treated as an individual, fitting into the composition as a whole. What, then, is involved in the reading and playing of a musical note, which to the layman "Ought to be as easy as reading simple prose?"

The Enormous Complexity of Music.

First, the musician must bear in mind the key, placing the sharps and flats where they belong, and being prepared for any accidentals. He must observe both time and tempo, taking the piece at the proper velocity, and dividing the time of each measure between the different notes, so that each will receive its own share. He must know the pitch of the note, which tells him which key of the piano to strike, or where to place his finger if he is playing a stringed instrument, as the violin. On the piano, any key *may* be struck with any one of the ten fingers, but usually, in any passage, there is only one that will give the desired effect. On the violin, there are even greater possibilities, for there are seven main positions, and the half position, each with different fingering. Many notes can be played in all of the positions, and some can be played with any one of the four fingers on each of the four strings. Which of the various possibilities, then, is one of the questions to be decided by the player.

A violinist must consider whether the note is to be played arco, pizzacato or harmonic. If pizzacato, whether right or left hand is to be used; if arco, whether staccato, legato or slurred; if slurred, whether ordinary or syncopated; if staccato, to what extent, and with which style of bowing, etc., the changes frequently coming every two or three notes; if harmonic, whether it is to be played with one finger or two; if with two, whether the interval between the fingers is a third, a fourth, or a fifth. He must consider the style of bowing; whether long or short; which part of the bow to use; the direction of motion, etc. He must decide which part of the string will give the best effect, and must be prepared for all the various ornaments th.t appear from time to time.

All this without much regard for expression. When we attempt to bring out the soul of the music, and to have it speak to our listeners, we have to consider such things as piano or forte; special accents; rhythm; major or minor; phrasing, etc., so that the music may tell us what it has to say. Now since all of these things must be considered in the playing of a single note, how much more complicated is the problem wh-n we consider the playing of two or more notes at the same time.

Automatic Playing Sometimes Necessary.

From the mental side we notice that it takes time to think. We cannot respond in absolutely no time at all. Suppose we were to move a finger as soon as we see a certain letter, say A. When we know which letter to expect there is a slight interval of time after we see it before we are able to lift the finger. Now, if we do not know which letter is coming next, we first have to determine our letter before we know whether we are to raise the finger or to keep it still, and this lengthens the time. It is found by experiment that it takes as long for a single letter to be recognized as for an entire group of words, so that we can easily see that when we are trying a new piece of music we require as much time for the individual notes as we require to grasp the meaning of an entire sentence. When experiment shows that we can recognize only from six to eighteen words per second, even after long practice with perfectly familiar words, a person who can play a group of sixteen notes in a second, as would occur in a presto movement where 240 quarter notes are to be played each minute (16 notes are sixteenths, is certainly equaling the best records of recognizing words if he can keep it up for one second. How much more wonderful is it then if he can play the entire piece at the given tempo, even after practice, and continue the rapid motions for several minutes at a time? Several good violinists play the Perpetual Motion, by Paganini, in three minutes, which means twenty-one notes each second. It is said that Paganini could play it in one minute.

If a river starts to cut out a new channel, months, or even years, may pass before the first drop of water goes clear through the new channel. Our brains send out nervous discharges through certain channels, and if we wish to wear out a new path it takes time to get everything in shape to enable us to respond readily. The pupil must be helped to bend the finger, or to draw the bow, but after he has done it for awhile it seems perfectly easy for him and he wonders why he ever had any difficulty. The possibilities of combination in music are practically endless, so that it is impossible for anyone ever to become perfectly acquainted with all the possible arrangements of the notes even for a single octave. If each combination requires at first even a little time to think out the best way of getting the results desired, our wonder need not be, "Why does a musician not play a new piece perfectly at sight," but rather, "Why is he able to play at sight as well as he does?"

I HAVE been a great deal happier since I have given up thinking about what is easy and pleasant and being discontented because I could not have my own way. Our life is determined for us, and it makes the mind very free when we give up wishing and only think of bearing what is laid upon us and doing what is given us to do.—*George Eliot.*

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

III.

THE third way to arouse the enthusiasm of pupils is to urge them to attend good concerts as often as possible, and to subscribe for one or more musical periodicals.

What would be thought of parents who would pay for two or three years' instruction in German, and who knew that their children were doing nothing but conjugating verbs and declining nouns, all the while not hearing a word of German spoken, and not seeing or reading a German book?

Equally absurd is it for students to practice exercises year after year, and try to learn pieces they have never heard played, and not go to concerts to see and hear how these exercises are made use of in artistic work, and to hear what pieces sound like when they are worked up to a finish.

Many students have gone to a concert and heard the artist play a piece they themselves had worked on. How often have these students been heard to say: "I play that piece myself, but I had no idea it sounded like that."

A concert is equal to several lessons, and there are teachers who have been willing to lose lessons, that their pupils might have the opportunity to attend a fine concert, knowing its value to them.

Reading a musical journal not only increases a student's interest in music, but it encourages her to greater effort, to read how others have overcome difficulties that seem to her insurmountable. Some teachers insist on their pupils subscribing for THE ETUDE, and it is a good idea.

Enthusiasm is the great secret. The student inspired by enthusiasm will progress, and it should be the teacher's first aim to excite this enthusiasm. The teacher who loves her work will nearly always be able to inspire her pupils with some of her own ardor. No need to appeal to parents for help in making pupils practice if you can succeed in introducing students to some of the wonderful possibilities hidden in the depths of their being.

THE HYGIENIC POWER OF MUSIC.

Two English physicians of prominence have recently asserted that the exercise given to the lungs in singing is valuable in the prevention and cure of diseases of those organs. They consider that increased professional recognition should be extended to this special therapeutic agency, as advisable in cases where pulmonary consumption is feared.

Singing involves correct nasal breathing, and this means that the air admitted to the lungs is practically germ free and also the adequate development of the upper portions of the respiratory passages. Another effect is the maintenance of the elasticity and proper expansion of the chest. The necessary breathing exercises mean increased functional activity of all parts of the lungs. Then, there is the improved oxygenation of the blood, which singing necessarily promotes.

As we know, most singers, and also those musicians who perform on wind instruments, are a healthy-looking lot. Not many years from now music will be recognized as a most valuable curative agent, especially in cases of insanity, or morbidity. That tired, overwrought, distressed man or woman does not know the value of music? How many beautiful stories could be told of the power of music to sustain and restrain?

One of the greatest scientists living has testified that he was once kept from thought of despair and suicide by suddenly hearing in the next house some one playing Rubinstein's Melody in F.

Some day, instead of putting lunatics in padded rooms and sending would-be suicides to jail, we shall dose them with beautiful music.—*Musical America.*

Does the physician or lawyer weary you with his business when you meet him socially? Would you not vote him a nuisance if he did? And would you not go to some other when in need of advice? From this, then, do you not gather that it is poor business policy to "talk shop" out of your teaching room? Musicians are proverbially clannish. They stick to their text too much. If a person wants your professional advice or comment, let him come to your studio for it. Don't go to spilling it around at the slightest opportunity, earning, instead of the respect of your acquaintances, the title, bore.—*F. W. Gates.*

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

SCALES AND ETUDES.

"I should like to have your views in the ROUND TABLE in regard to the advisability of teaching major and minor scales together, or whether it is better to teach the major first, and the minor after the major is learned. I always teach major and relative minor together, and feel it to be the better way, but so many experienced teachers have expressed their preference for the other that I should like to see a discussion of the matter in the ROUND TABLE."

The problem involved in this request is not so serious as at first thought it might seem to some, and for the reason that the scales can be successfully taught in either way. It is largely a matter of personal preference which is pursued. As for myself, I prefer to teach the major scales first, simply on the principle of one thing at a time. After the pupil has thoroughly learned the major scale, understands its construction, and has transposed it into the various keys until it begins to be felt as a part of his musical system, then it is time for him to be shown the minor scale and the manner in which it differs from the major. For this purpose I prefer to take the tonic minor to the major rather than the relative. Musically young students, irrespective of their ages, are not often able at this stage of their education to conceive the significance of the idea of relative. So many teachers simply teach the minor scale by stating that the half steps come in certain places, and that the relative minor is found on the third descending tone, or the sixth ascending tone, of the major. But all this carries no particular meaning to the pupil beyond the mere fact that it must be so because the teacher says so. It is simply inert mechanical knowledge.

It should be shown to the pupil that the significance of major and minor is both harmonic and melodic; that the minor differs from the major in the substitution of a minor third for the major, and a minor sixth for the major sixth. This can be more easily shown by using the tonic minor to the major, and practicing the two side by side until the pupil begins to feel them as well as to have a mechanical understanding of them. After the scales themselves have become thoroughly learned and understood, then the "relative" idea can be taken up and explained, and will be comprehended at once. It is very easy to show a pupil that a major third can be made minor by substituting a sound that is a half step lower than the upper; in the combination CE, for example, substituting E flat for E. The effect of the two intervals should be dwelt upon until the peculiar and distinctive effect of each can be recognized and felt. I have been surprised on a good many occasions, when giving drill in ear training, to discover that advanced students, both vocal and instrumental, could not tell the difference between the major and minor chords. In some instances it has required some weeks before their ears could be developed to the point in which they could be absolutely sure in identifying the major and minor thirds and chords. So Universal is the custom for piano students to simply learn to strike the right keys represented by the notes, without analyzing the aural effects, and for vocal students to learn songs by rote, even when they become advanced enough to sing grand opera arias, that it does not occur to them to think of such things. Some students can identify major and minor intervals, apparently by instinct, from the very first, and of course it is a great pleasure to teach such pupils. But with those who do not naturally possess this faculty the minor scale should be taught in such a way as to cultivate it, so that the ear can recognize the major and minor intervals as soon as they are sounded, at least the thirds which are the determining intervals of the triads. From the standpoint of musicianship, it is of but little use to teach pupils how to construct scales by mechanically locating the steps and half steps, unless the ear can be taught to recognize them as well. Many players are like those who learn to read a foreign language, recognizing the words and rhetorical construction upon the printed page, but unable to understand a word when it is spoken. Such players are not musicians in the best sense of the term any more than those who can read in a foreign tongue are linguists in that language.

"As one of the many admirers of the ROUND TABLE Department who is benefited by it monthly, I venture to ask for a little advice. With all my former pupils I have been in the habit of using 'Kohler's Method' along with 'Plaidy's Technicne,' and for studies Czerny, Op. 599; Loeschhorn, Op. 65, and Kohler, Op. 50. I have started my last two pupils with 'Presser's First Steps,' and Plaidy. These two pupils are quite opposite in every way. One is eighteen years of age, a beginner unable to read a note, very quick of perception, a most diligent worker, with a good will, determination and ambition. She never misses a point and is a delight. I always look forward to her lesson hour with pleasure.

"The other is a dreamy, absent-minded, innocent dear of nine summers. Knowing her career at the public school, her teacher told me if I wished to save my reputation to decline to take her, for they had despaired of her promotion at school. But I determined to please her parents by trying her, and see what I could do for her with the help of 'Presser's Method,' for I love beginners, especially children, knowing exactly where they stand. I must confess that once my heart failed me, but I still have hopes.

"Now would you advise me to use these studies in each of these cases, and in what order? What would you suggest as the best method of teaching a study? Would you work for perfection in each before taking up another? How much should be given at each lesson? I will add that in the case of the older pupil I tried an experiment, as I thought, all my own, that of teaching the theory of the scale before the scale itself. How easy it made matters! She grasped the entire situation at one lesson, so that in place of a drudgery, the scale became a pleasure. Soon after I had tried this, I read an article along the same line by Madame Pupin in the January ETUDE."

You were doing very well when you were making use of Kohler, but you showed that you were in the line of progress when you took up "Presser's First Steps." The methods of teaching beginners have changed materially since the time when Kohler wrote, and many new ideas have come into vogue, in regard to the various touches, that are better prepared for in the more modern books. The "First Steps" takes up the elements in a very simple and easily comprehensible manner, and is a book that can be readily adapted to every order of mind and ability. After having passed through it, it is a good idea to take up the first volume of the Standard Course as a review. It is true, it passes over the same ground, but it is a little more difficult, and will give the teacher an opportunity to still more thoroughly establish the student's foundation, the one weak point in so many players' education.

Few teachers realize the great importance of review work. Pupils naturally hate the review that makes them go back and go over things they think they have already learned once, something they entirely outgrow when they become advanced players, and realize that the repertoires of the great virtuoso pianists, which they practice year in and year out, are nothing but constant reviewing—but if the reviewing is done with new material it does not seem irksome, especially if the teacher does not inform them it is a review, in which case they will not even know it. The object of such a review is twofold.

The tendency of elementary pupils, before their hands become established in making correct hand and finger motions, with a comfortable feeling of freedom in them while playing, is to constrain their hands when picking out a new piece, especially if it is a little difficult for them. This feeling of freedom can be more easily established in a review. Second, in such a review, the teacher can take up all points of technical weakness that have shown themselves, see that they are corrected and the hand made ready for taking up the second stage of study. If the first book of the Standard Course is used for review purposes, the earlier pages may be well omitted. The teacher will use his judgment as to where the pupil would better begin.

Do I hear someone ask if Plaidy is not also outdated by more modern books? I would answer no to this, for the reason that Plaidy is only a compendium of the passage work to be found in the works of Bach, Haydn, Mozart, Beethoven and Schubert, or what is known as the classical repertoire, and this should be acquired and thoroughly mastered before the more modern work is attempted.

During the first two books of the Standard Course not so much etude work will be required, as there is a liberal supply of appropriate etudes included in them. Suitably selected pieces that will engage the pupil's interest, however, should be used. For Czerny you will find the "Selected Studies" of Liebling most valuable. Czerny wrote such a vast number of etudes, most of which are unusable, from lack of time if nothing else, that the value of a selection like that of Liebling can scarcely be overrated.

For elementary pupils of such widely varied temperaments as you mention, I see no reason why you cannot use this same material with equal advantage, the only difference being the manner in which you adapt it to the requirements of each. If they were more advanced, individual variation in the music selected for each would, of course, be necessary. With the "absent-minded" pupil, a good deal more review work of the kind I have outlined will probably be necessary than with the bright one. I doubt if you will need the Loeschhorn, Op. 65, or the Kohler, Op. 50, if you use the Czerny "Selected Etudes." The best method to employ with such etudes as the Czerny, and those in the Standard Course, is to bring each to as great perfection as possible. Perfection being impossible, it is only a relative term. Some pupils are so dull, however, that they will need to go over their etudes a second time. It is well to forearm such pupils against disappointment, however, by keeping them informed that such a review is usual and to be expected, and when an etude is dropped, by telling them that it will be perfected at the review. The amount to be given at each lesson you will have to learn by experience. It will depend largely upon the aptness of the pupil and the amount of time devoted to practice.

"I shall be most grateful if you will answer the following questions:

"(1) How much time should the average pupil, who practices one hour each day, and who is no farther advanced than the third or fourth grade, devote to technique? I mean finger exercises, scales, etc., exclusive of etudes.

"(2) How can I, a teacher, improve my sight-reading?

"(3) How can a young child, who knows nothing of arithmetic, be taught to count?"

With so very small an amount of time in which to practice, I do not see how more than ten minutes a day can be spent on scales and arpeggios. I should suggest that these be taken up on alternate days, five minutes being spent on them, and five minutes upon other necessary technical form as they come up in the course of the work.

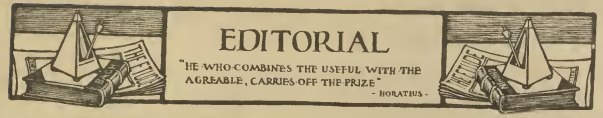
You can improve your sight-reading by taking music that is not very difficult for you technically, and spending as much time as you can in simply playing it over and over, in proper tempo, and not stopping to correct mistakes. You will find that you will gradually acquire the ability to grasp phrases much more readily, and to play them with fewer mistakes. For such practice it is better to have the music seem new to you. Therefore, do not play more than twice in succession at the moment. The practice of four-hand music is excellent for this purpose, especially with someone who reads better than you do, and shows a constant tendency to hurry you along.

It is not necessary for a child to have a knowledge of arithmetic in order to be able to count elementary music. He can be easily taught to count four, for example, for a whole note, two on a half, and one on a quarter. Any more complicated subdivisions, however, will probably have to be managed by rote at first, until a little knowledge of figures can be acquired.

"Would you advise the use of the Czerny etudes together with Mason's 'Touch and Technic?' Is it advisable to study Mason's 'Touch and Technic' without the use of the metronome?"

Most certainly the Czerny etudes can be taken up with advantage in connection with Mason's "Touch and Technic." The latter does not take the place of etudes, but is a method of systematizing the practice of scales, arpeggios, etc. It tells *how* such practice should be done, and as such is in-

(*Continued on page 337.*)



EDITORIAL

"HE WHO COMBINES THE USEFUL WITH THE AGREABLE, CARRIES OFF THE PRIZE"
- HORATIUS -

IN a recent editorial in THE ETUDE we endeavored to show that music, literature and art are not the moral preceptors they are commonly supposed to be. If music alone fostered good morals many of our most noted composers would have led very different lives. If art alone fostered morals Paris, with its ever open treasuries of art, would be the most moral city of the universe. If letters alone fostered morals, how indeed may we account for the obliquations of Goldsmith, de Quincey, George Sand, Byron or Poe? The following paragraph from the *Ladies' Home Journal* indicates that Mr. Bok has the same opinion, and has been good enough to put it in his customary logical and forceful English:

"What Good is Music, Anyhow? Has it any relation to human life? If not, what claim has it to serious consideration? Has it any ethical power? Not at all. It has no more moral force in itself than has painting. It may treat occasionally of moral or immoral subjects, but these subjects lie outside of music itself as an art. It is just an art, and nothing else. Its mission is to put beauty into the world, to add to the sum-total of our highest and most refining pleasures. Its purpose is to give delight by its appeal to intellect and feeling. It is a creation of artistic form and captivating detail. It is not a treasure-house of cheap sentimentalism, nor a consolation in time of trouble. When music occupies either of these relations to a man it is because he associates it with something outside of itself. He is comforted by 'The Lord is my Shepherd'—but the words, not the music, make the real appeal. Music takes hold of the mind by its brilliant, picturesque and logical arrangement of melodic ideas, by its development of them in accordance with a broad and masterly artistic design. When it is employed as an illustrative art, as in the case of the modern opera, it courts our approval by its passionate voicing of the elemental moods and emotions of humanity. This is its relation to life, and this is its claim to consideration as one of the humanities."

Mr. Bok, however, fails to give due credit to the educational importance of music. It is only in this direction that music can have any value whatever as a moral force. Anyone who has studied music conscientiously has been made aware of the exceptionally excellent mental drill that the art provides. Merely hearing music, without understanding its construction, does not provide this wonderful mind discipline which practically all of our great educators have estimated very highly. We do not know of any study in the entire educational curriculum, from kindergarten to university, that trains the mind and at the same time renders the parts of the body employed in execution so obedient to the mind, that we would deem of more practical importance in the development of human character than music. But music is only a part of the educational system. It is a far more essential part than many laymen are willing to allow. Horace Mann, for instance, held the regular study of music in very high esteem, and the following paragraph indicates in a most beautiful manner how high was this great educator's conception of moral integrity and manhood:

"The man who sells one thing for another, or less for more, or an inferior for a superior quality, though he may enter a large item on the 'Profit' side of his earthly ledger, yet, in the Book of Life he will find it entered on the side of 'Loss.' What are palaces and equipages, what though a man could cover a continent with his title deeds, or an ocean with his commerce, compared with conscious rectitude; with a face that never turns pale at the accuser's voice; with a bosom that never throbs at the fear of exposure; with a heart that might be turned inside out and discover no stain of dishonor? To have done no man a wrong; to have put your signature to no paper to which the purest angel in heaven might not have been an attesting witness; to walk and live unseduced, within arm's length of what is not your own; with nothing between your desire and its gratification but the invisible law of rectitude—this is to be a MAN."

FOR nine years a paper was published in Kansas City, Mo., under the name of *The Independent*. One day the editor, Mr. George Creel, woke up to the fact that *The Independent* was a poor name for a weekly journal intended for national circulation. He accordingly changed it to *The Newsbook*. There are hundreds of papers called *The Independent* in as many different cities all over the country but there is probably only one *Newsbook*. Mr. Creel had simply followed the line of least resistance and let his predecessors do his thinking for him. If you are really interested in your musical work you must make it as individual as you possibly can—it must represent you and not some habit of thought you have submissively consented to don. If you contemplate starting a music school or any other enterprise do not take the name of "The American Conservatory," or "The National School of Music," or any appellation of this kind. Devise one that suits your immediate needs, for names of the kind we have described have been used time and again in all parts of the country.

Moreover, your entire management of your professional work, both from the business and artistic standpoint, should be indicative of your individuality. Herein lies the success of Kipling, Elbert Hubbard, John Wanamaker and De Pachman and in fact all men and women in all lines of human endeavor who have made a position and not indolently permitted themselves to recline in someone else's intellectual niche. Professor James has indicated to us how habits of thought develop into prejudices which, in themselves, are vices quite as pronounced as the drink vice, the drug vice or the tobacco vice.

Without being too radical, form the habit of shunning the ruts of conventionalism. Now, George Creel, of *Newsbook* fame, puts in big letters upon the front of his paper, "This paper has no desire to think for you, but simply strives to aid you in thinking for yourself." That comes very near being the policy of THE ETUDE in its efforts to assist those who require musical instruction and information.

A DEPARTMENT store in a leading American city recently inserted this advertisement pertaining to mechanical pianoforte playing devices:

"The old days of drudgery of pianoforte practice are over for thousands of children of the present generation. No child was considered properly educated unless long and weary hours were spent at piano practice. To-day, unless the child shows a distinct leaning toward musical development, the teaching is of musical *appreciation* instead of technic."

This advertisement was printed by a reputable firm that would not think of attempting to sell other merchandise by misleading statements. There will never be any mechanical instrument invented that could possibly become a substitute for the mental technic that every child who aspires to secure a musical training sufficient to enable it to appreciate the great masterworks of music must acquire. This knowledge must be attained at the keyboard by hours of patient labor.

It is very true that the old days of ceaseless hideous finger exercises, the musical pillories, racks and thumb screws of a few decades ago, are now happily waning. Teachers are learning the great secret of providing fascinating technical material so that the mechanical obstacles may be overcome in the most pleasant manner possible. As far as our personal experience extends, we have found that mechanical playing devices aid, rather than injure, the teacher's business prospects. The possessors of such instruments soon realize that they are nothing more than an aggravation and frequently undertake special courses of instruction in order to comprehend the wonderful mysteries of the art. The piano playing device is moved into another corner only to become a dusty monument to the considerable sum spent for this "substitute for a musical education." We have known of hundreds of instances of this kind. One might as well purchase a copy of "Les Miserables" and mechanically pronounce the words over and over with the vain hope of comprehending the French language without other instruction as to expect the evolution of a musical education by running a paper roll through a machine for playing the piano. Teachers should repudiate advertisements like the above and reputable firms should realize that untenable and illusive statements, whether intentional or otherwise, are always an undesirable reflection upon the house issuing them.

SUPPOSE your family doctor came to call upon you, some day, and offered his professional services in such a way that you would feel very much embarrassed to inform him that you did not need his services and could not afford to indulge in the luxury of undesired medical attention. Suppose your lawyer, your dentist, your baker, your butcher, or your candlestick maker, came to you with their intellectual or material merchandise and put you in the position of declining to patronize them. Wouldn't you consider it an impertinent annoyance—a nuisance? Yet there is a custom in which musicians, in cities and towns, indulge that deserves severe condemnation.

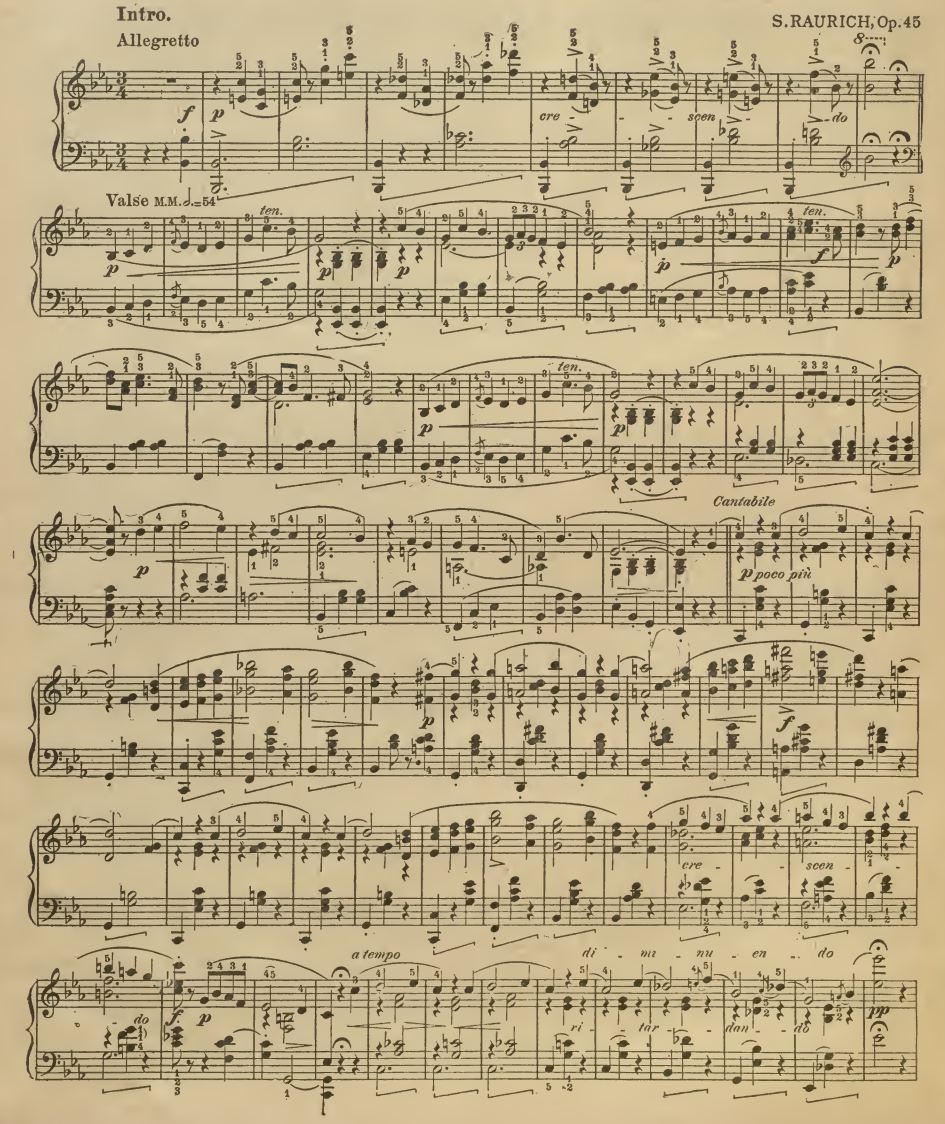
The musician, oftentimes the teacher, prepares some form of musical entertainment and instead of advertising the event in the way in which other professional men present their services to public attention, tickets are sent to all the "leading citizens" of the community with the invitation to purchase. The "leading citizen" in this case is often anyone who might be likely to purchase the tickets, but the letter accompanying the tickets usually informs you that they have been limited to a few "leading citizens." Alas, for the musician's failure to properly estimate the discernment of the "leading citizens." Very probably the last thing that the "leading citizen" really wants to do is to attend the concert in question.

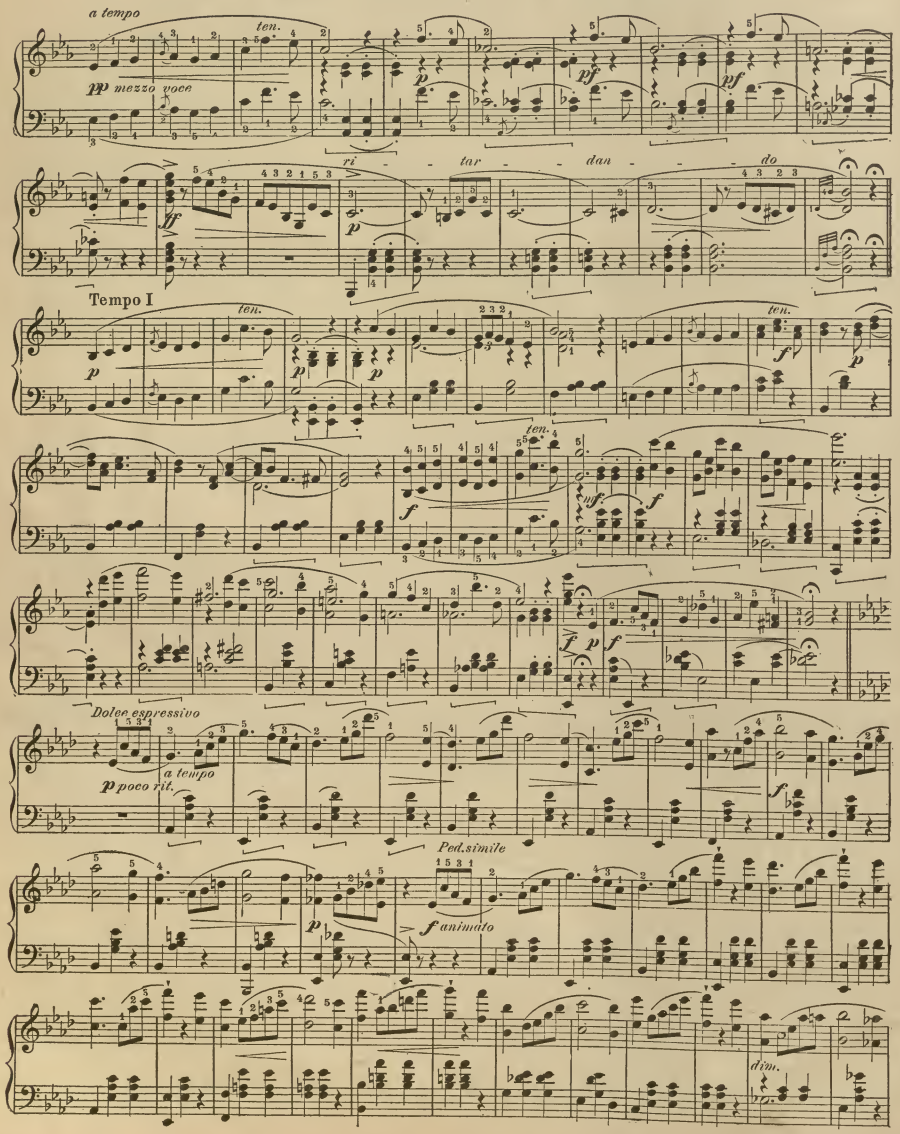
He opens the envelope and at first is petulant and then becomes indignant. He has probably met the musician socially, and it is an unpleasant task to return tickets to people you know. The idea of the musician putting himself in the position of the book agent or an eleemosynary institution gives him some different opinions upon art etc., etc. He may send you a check but with that check is sure to come a greatly lowered estimate of your importance.

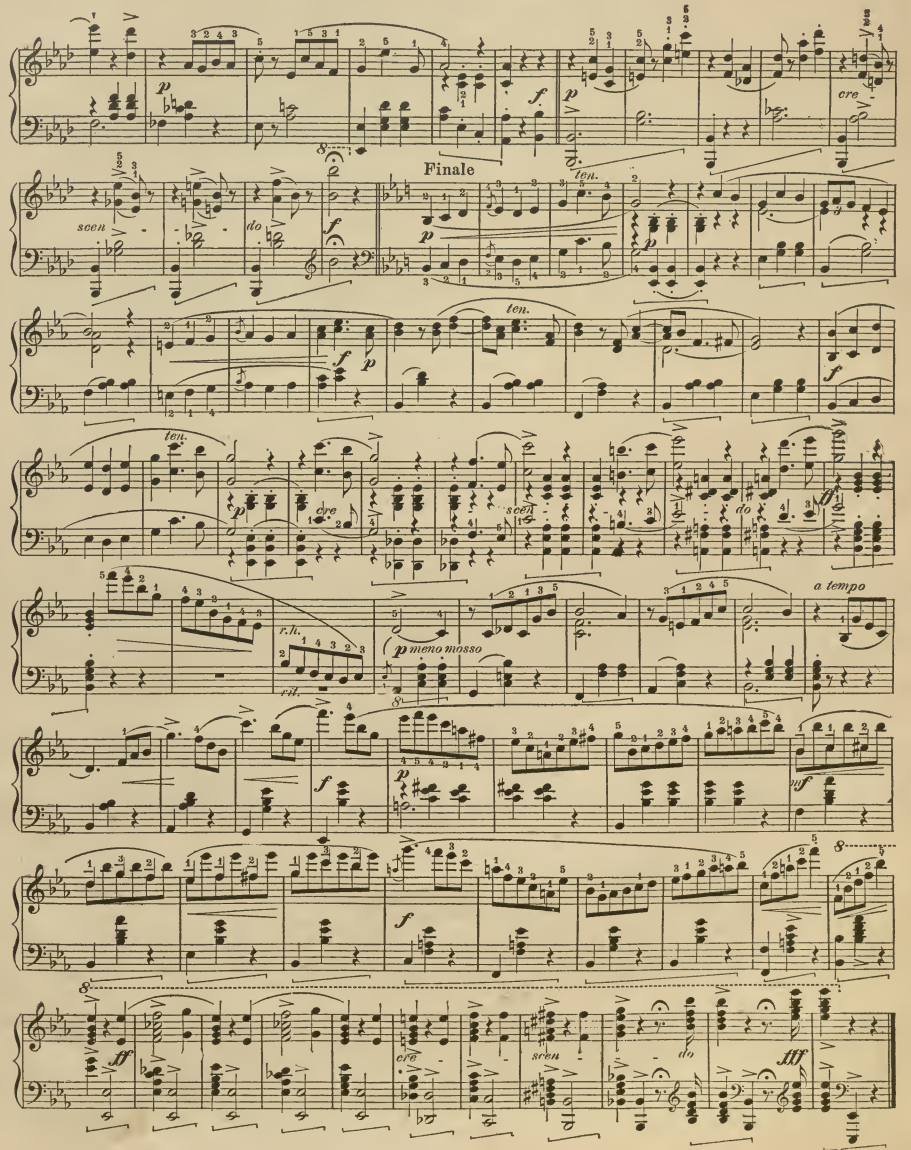
How much better it would be for the musician to make himself so desirable professionally that there would be no necessity for compelling his patrons to buy tickets. There is a real need for good music—very good music—right in your own community. If you are really capable and understand the secret of how to merchandise your talents so that people will really want them, there will be no necessity for sending out tickets to unwilling purchasers nor for inviting some society leader to become your "patron" at the rate of five, ten, or even fifty, dollars for the distinction of helping you. The days when musicians groveled for patronage are coming to an end. It is the duty of every self-respecting music worker to keep aloof from anything that will tend to place him in an ignominious position with those to whom he has a just right to look for support and to whom the musician can render a service in every way as valuable as the fees paid by the patron.

IT is a well-known and deplorable fact that women teachers do not receive fees for their services equal those which men teachers are paid. The whole matter of fees for musical instruction is in such a chaotic condition that we can only speak generally upon this point. A few women teachers of great renown receive very high fees, but in many cases the woman teacher is shamefully paid for her services in proportion to the amount that many indifferent or really inefficient men teachers receive. Just why this is we are unable to determine, except for the fact that people are inclined to think that young women teach for pin money, and not with a view to obtaining excellent musical results.

VALSE ROMANTIQUE




a tempo
ten.
pp mezzo voce
ri - tar - dan - do
Tempo I
Dolce espressivo
a tempo
p poco rit.
Ped. simile
f animato
dim.

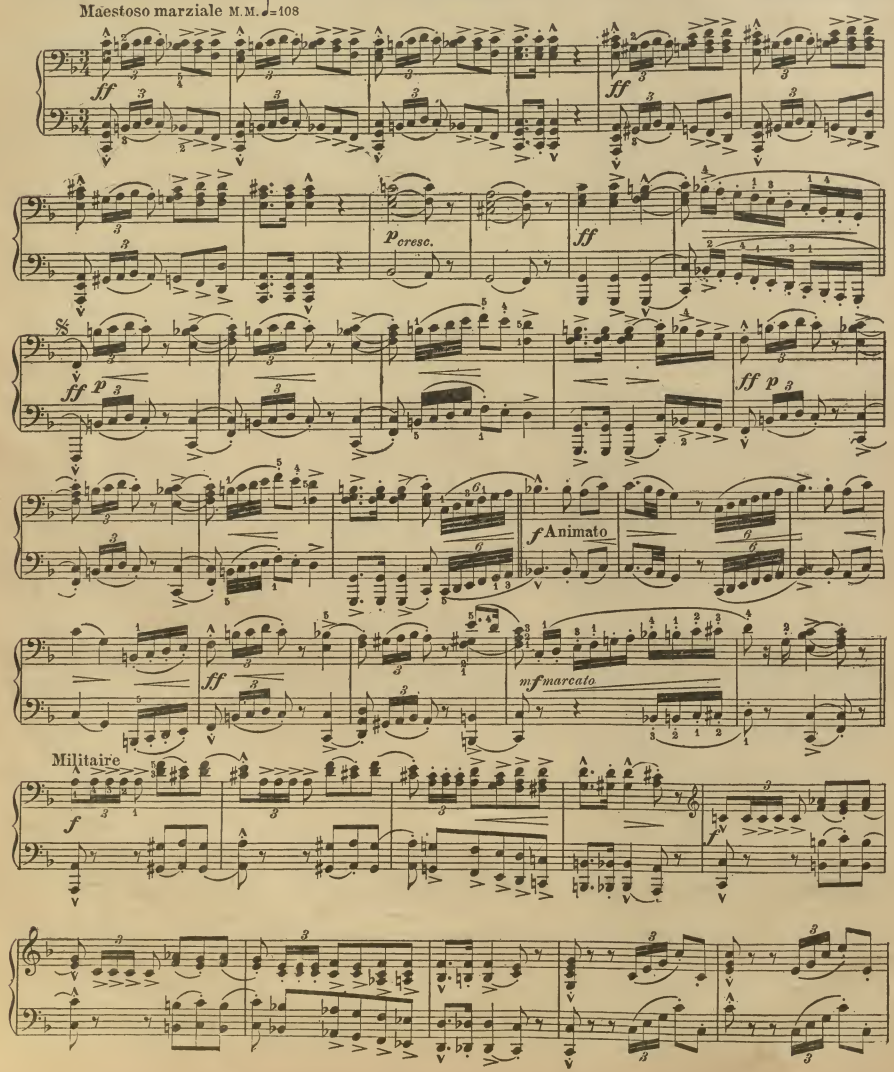

Finale
scen
do
cre
r.h.
rit.
p meno mosso
a tempo
ff

CONCERT POLONAISE

SECONDO

H. ENGELMANN

Maestoso marziale M.M. ♩=108

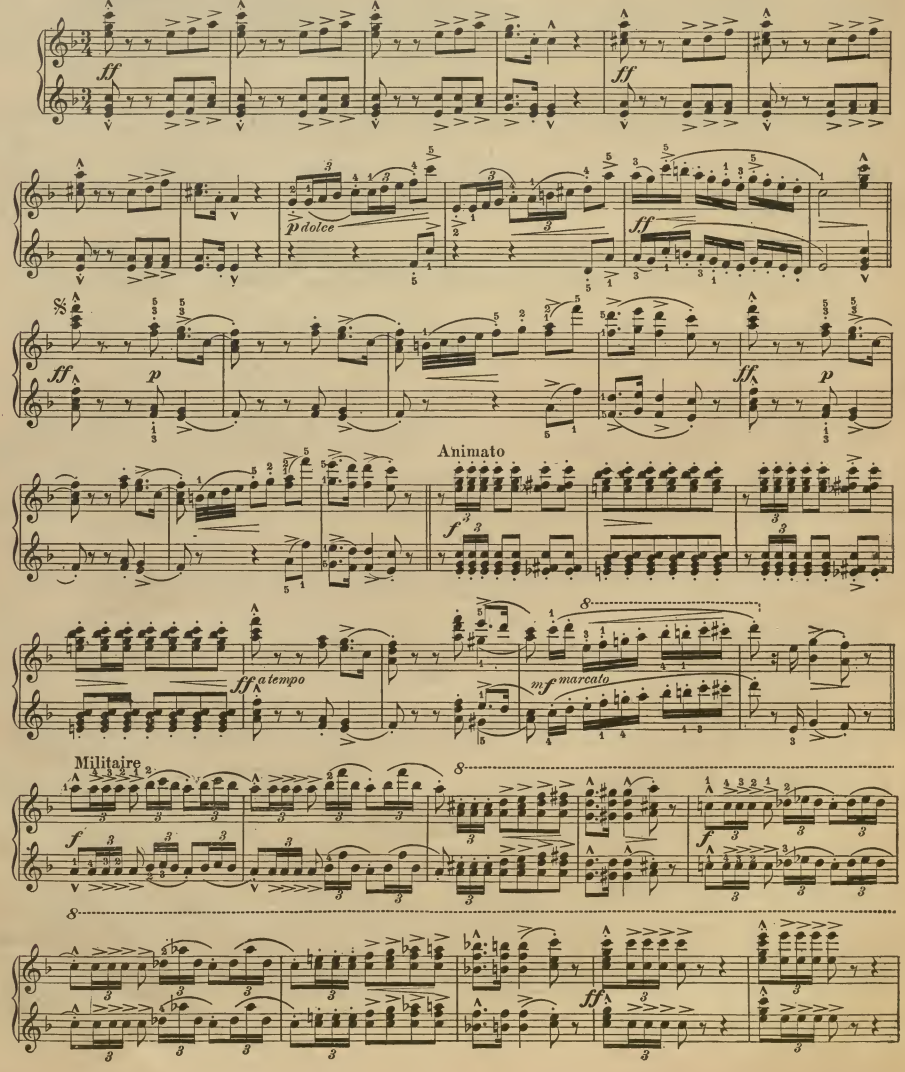


CONCERT POLONAISE

PRIMO

H. ENGELMANN

Maestoso marziale M.M. ♩=108



SECONDO

bravura

Maestoso

Fine

Trio

dolce

cresc.

D.S.

Maestoso

* From here go back to Trio and play to A; then go back to 𝄋 and play to Fine.

PRIMO

bravura

Maestoso

Fine

Trio

dolce

cresc.

brillante

D.S.

Maestoso

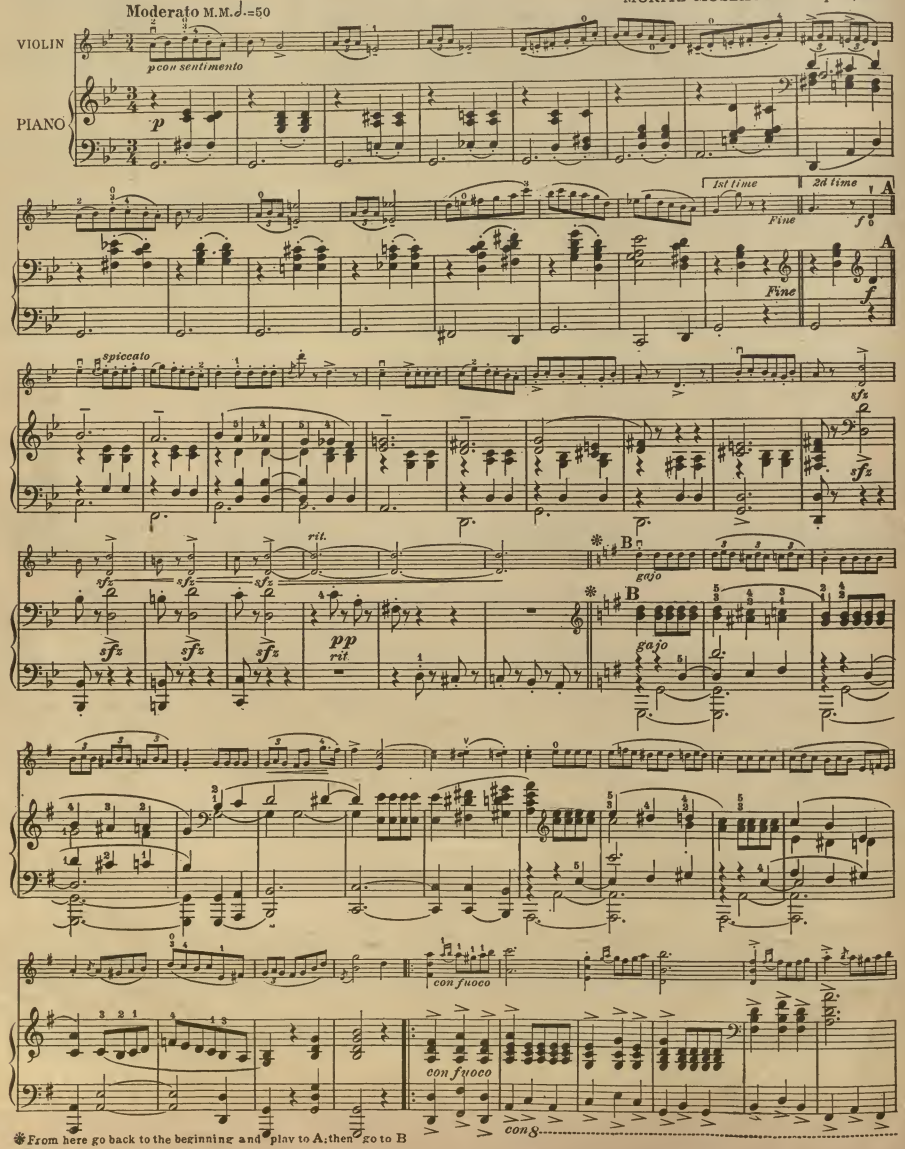
* From here go back to Trio and play to A; then go back to 𝄋 and play to Fine.

SPANISH DANCE
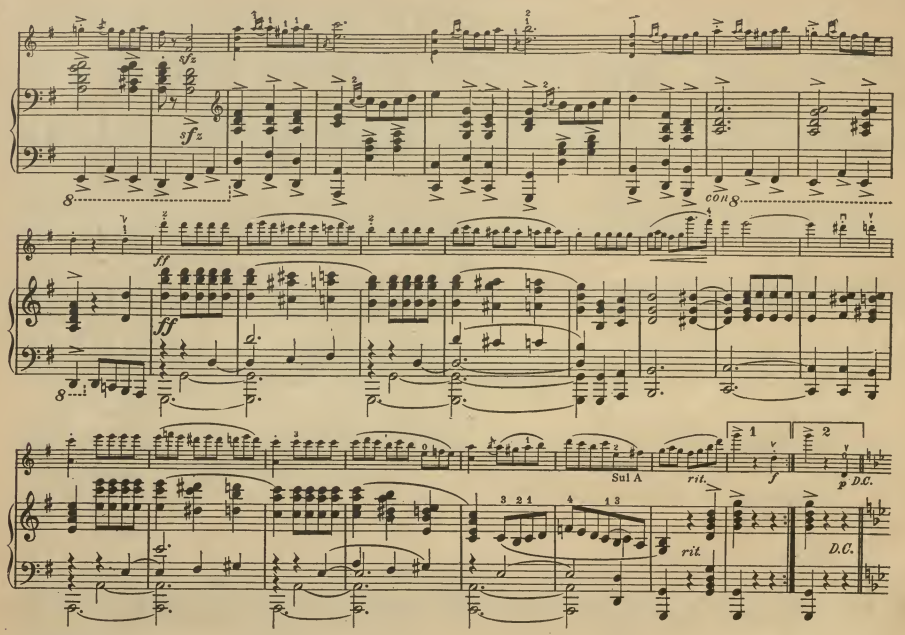
VIOLIN and PIANO

Edited by F. E. HAHN

MORITZ MOSZKOWSKI Op. 12, No. 2



*From here go back to the beginning and play to A; then go to B
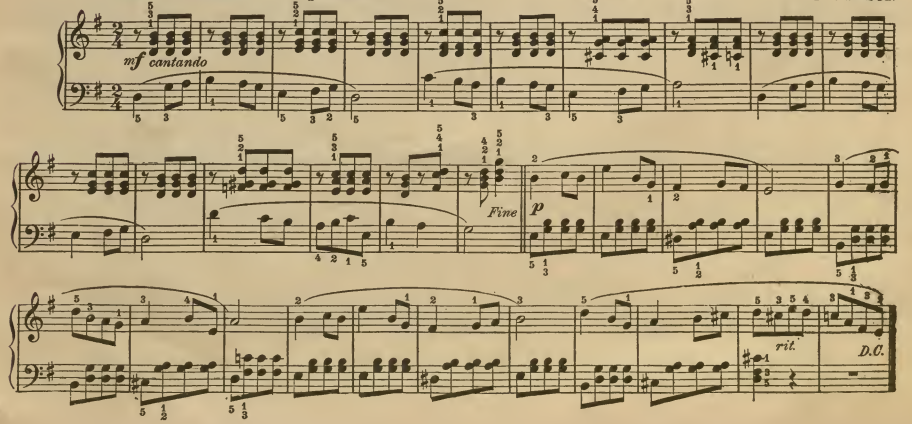


ROSE PETALS

ROMANCE

Andante moderato con espress M.M. ♩=76
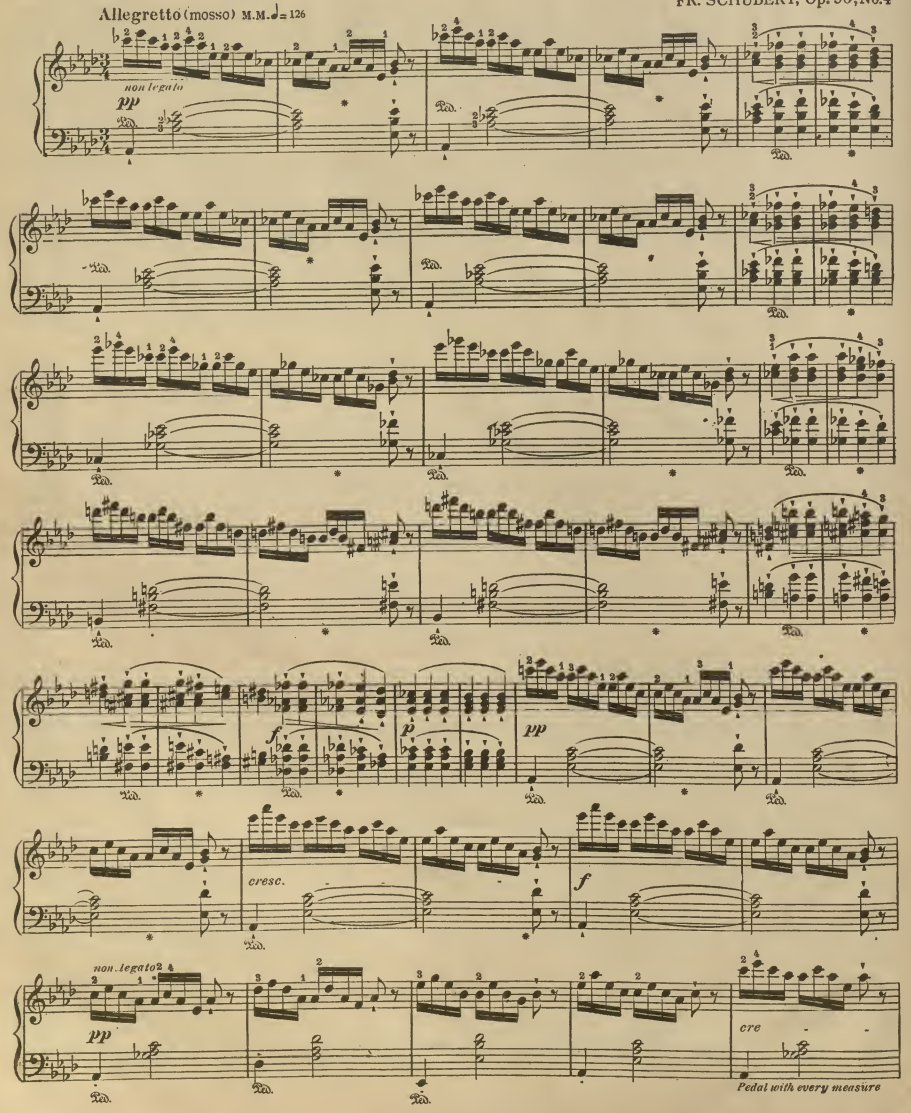
PAUL LAWSON
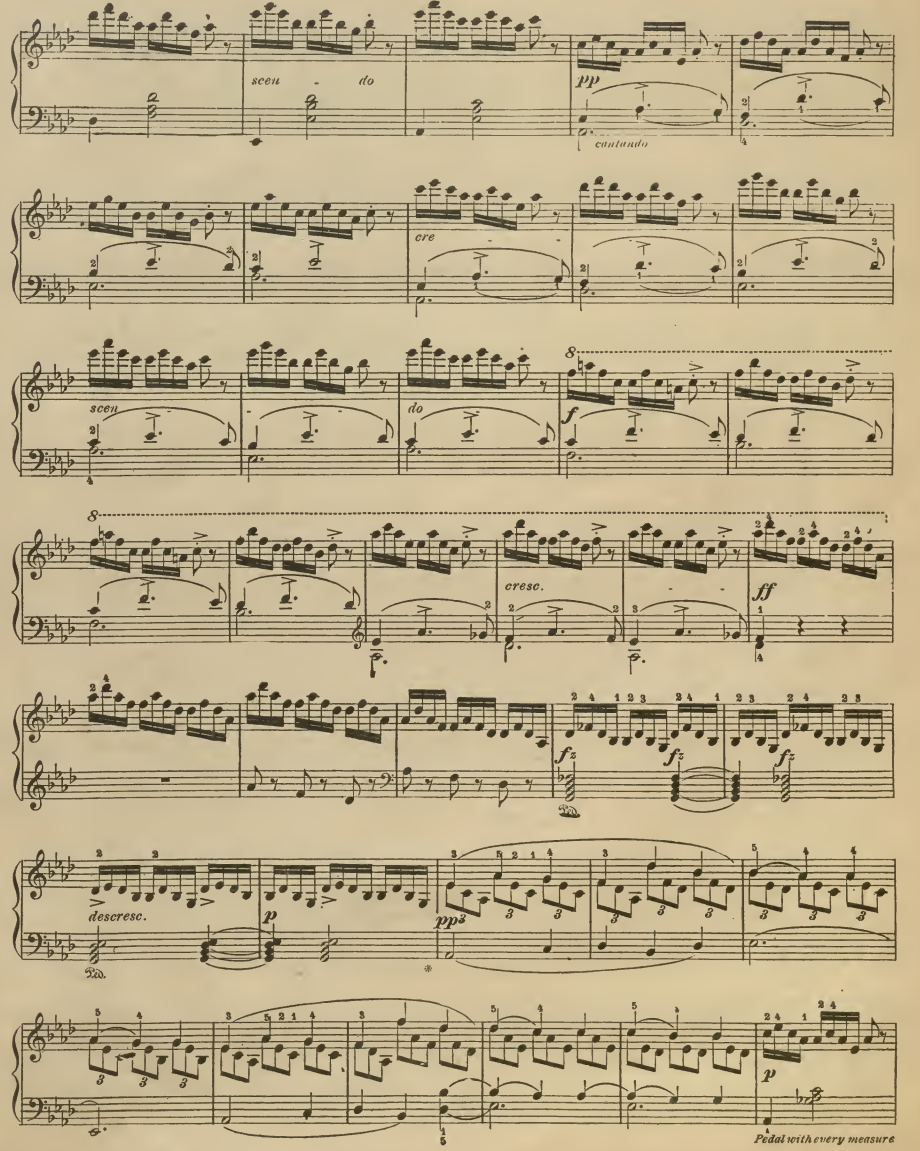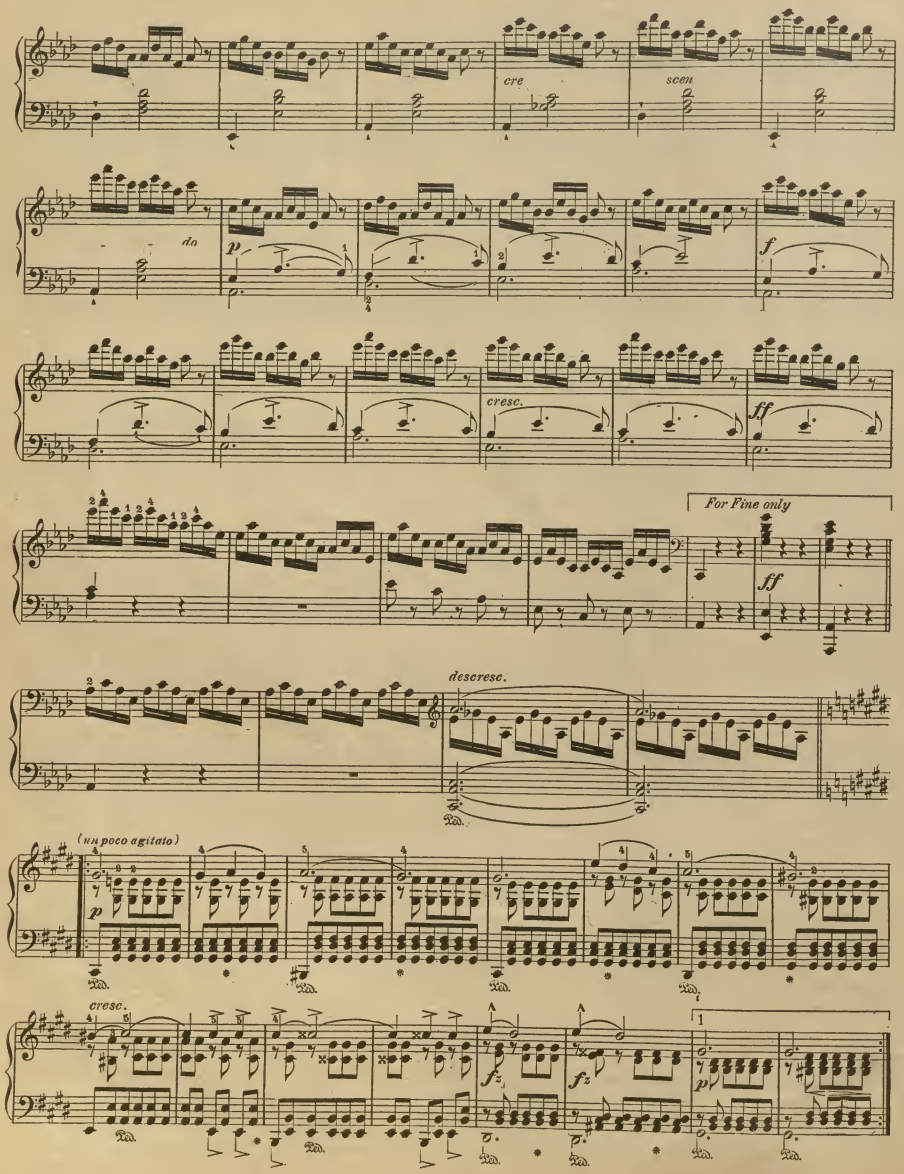


IMPROMPTU

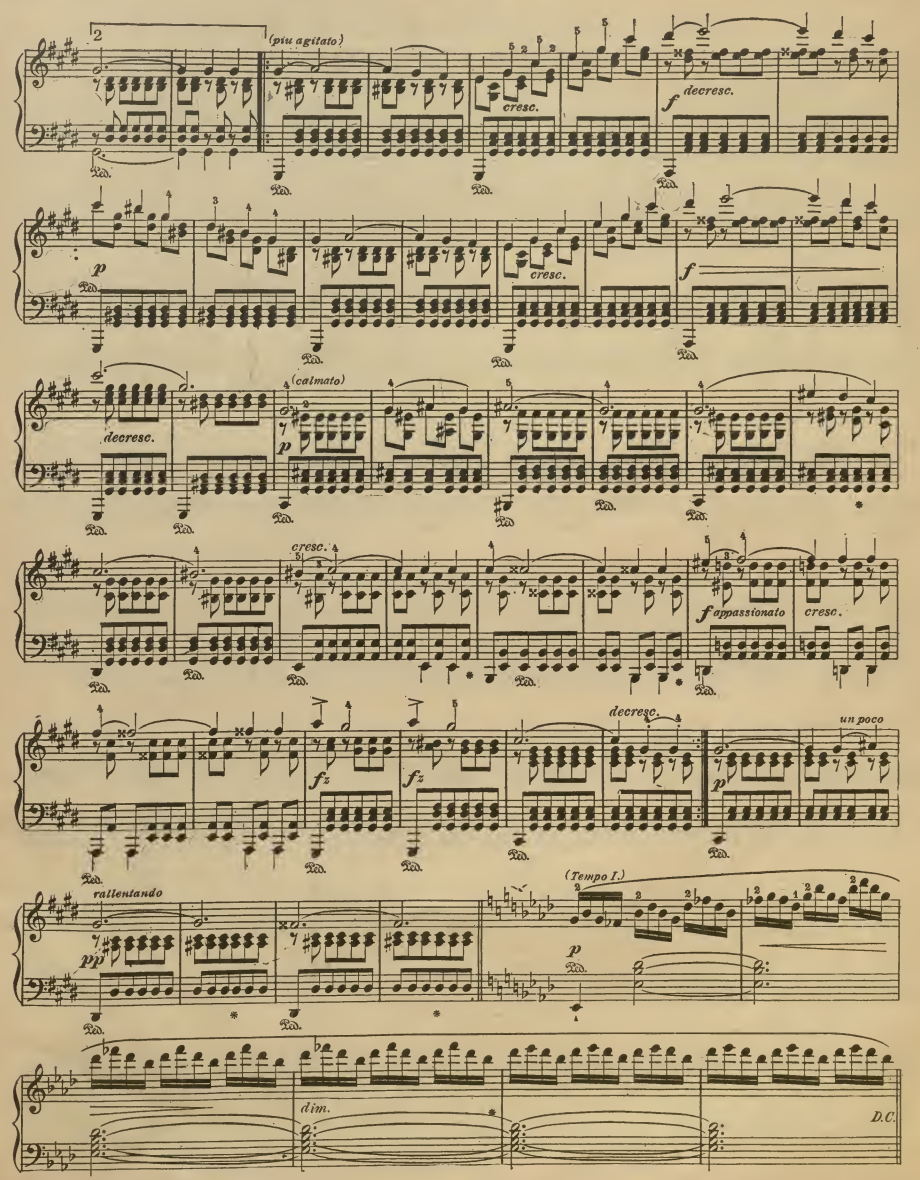
Revised by F. Liszt

FR. SCHUBERT, Op. 90, No. 4





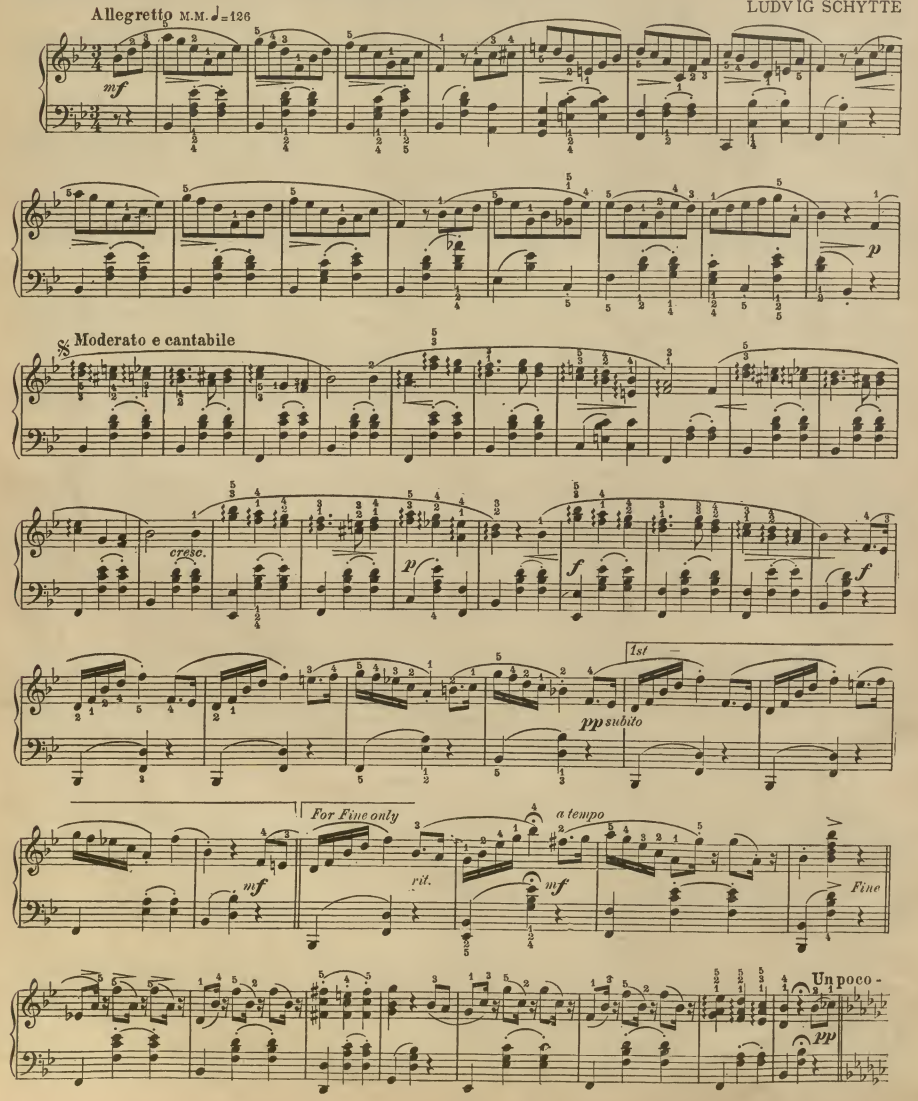

cre
scen
do
p
f
cresc.
ff
For Fine only
ff
descresc.
(un poco agitato)
p
cresc.
fz
fz
p

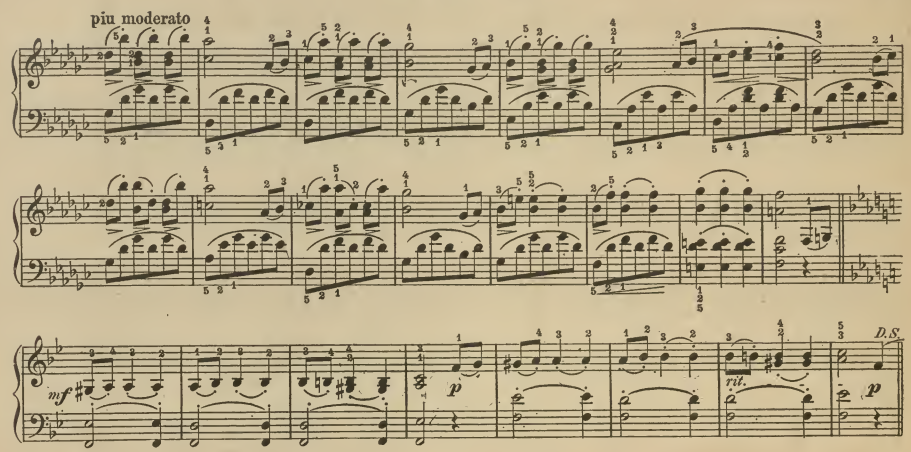

(piu agitato)
cresc.
f
decresc.
p
cresc.
f
decresc.
(calmato)
p
cresc.
fz
fz
decresc.
fappassionato
cresc.
un poco
p
rallentando
pp
(Tempo I.)
p
dim.
D.C.

SHEPHERDESSES AND YODLER

SENNERINNEN UND JODLER
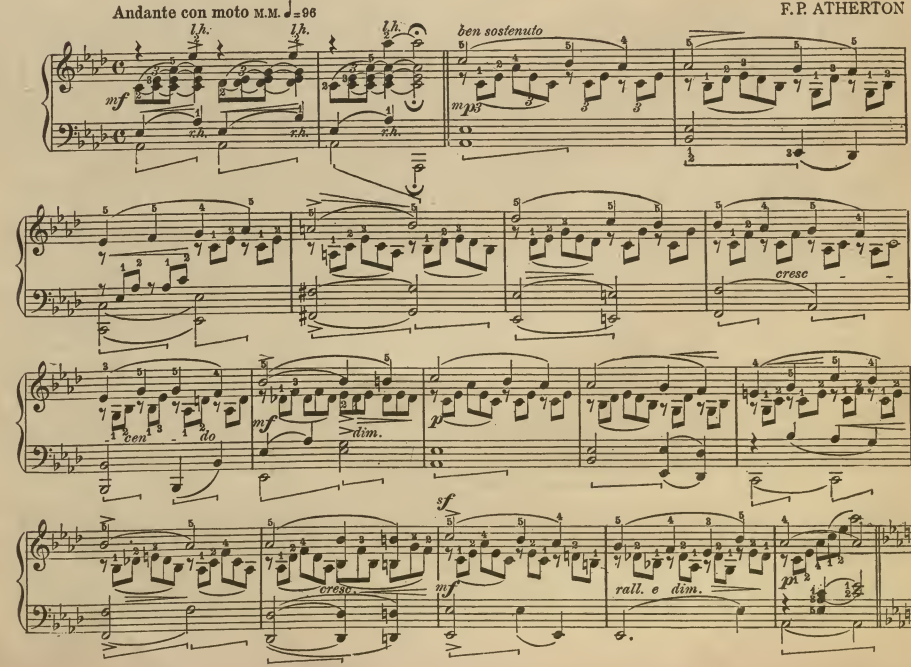
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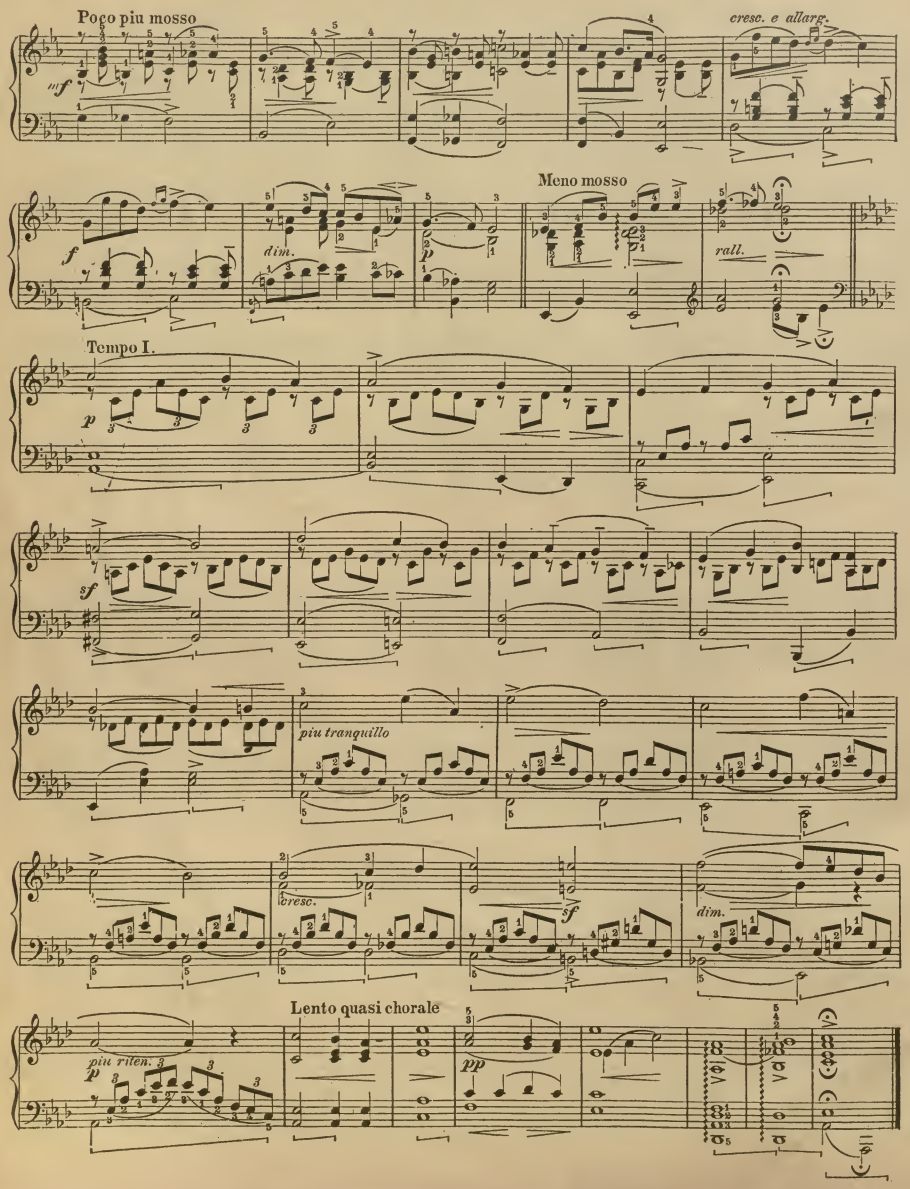




MELODY AT TWILIGHT

F.P. ATHERTON





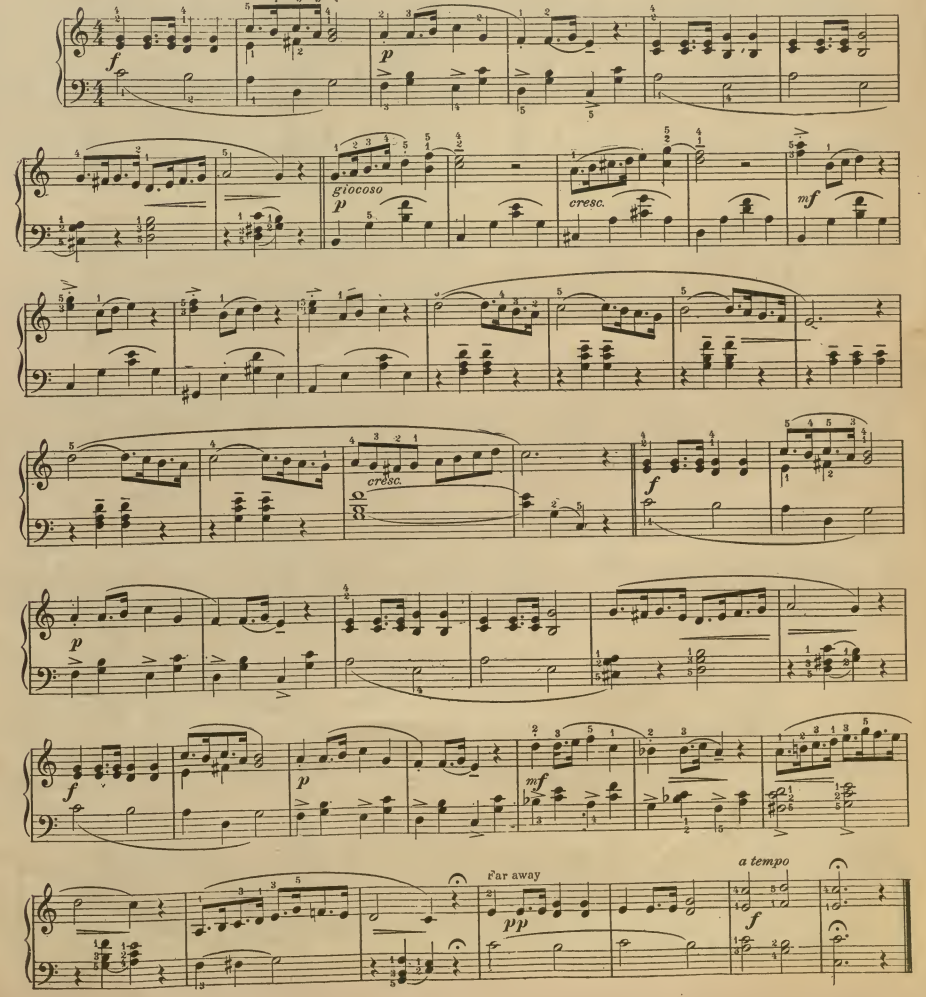
MARCH OF THE MIDGETS

MARCHE GROTESQUE

Tramp, tramp, hear the midgets
Marching so gaily along!
They're mighty wee men and tiny, but then
They're, nevertheless, very strong.

Tempo di Marcia M.M. ♩=132

CARL WILHELM KERN Op. 77, No. 6

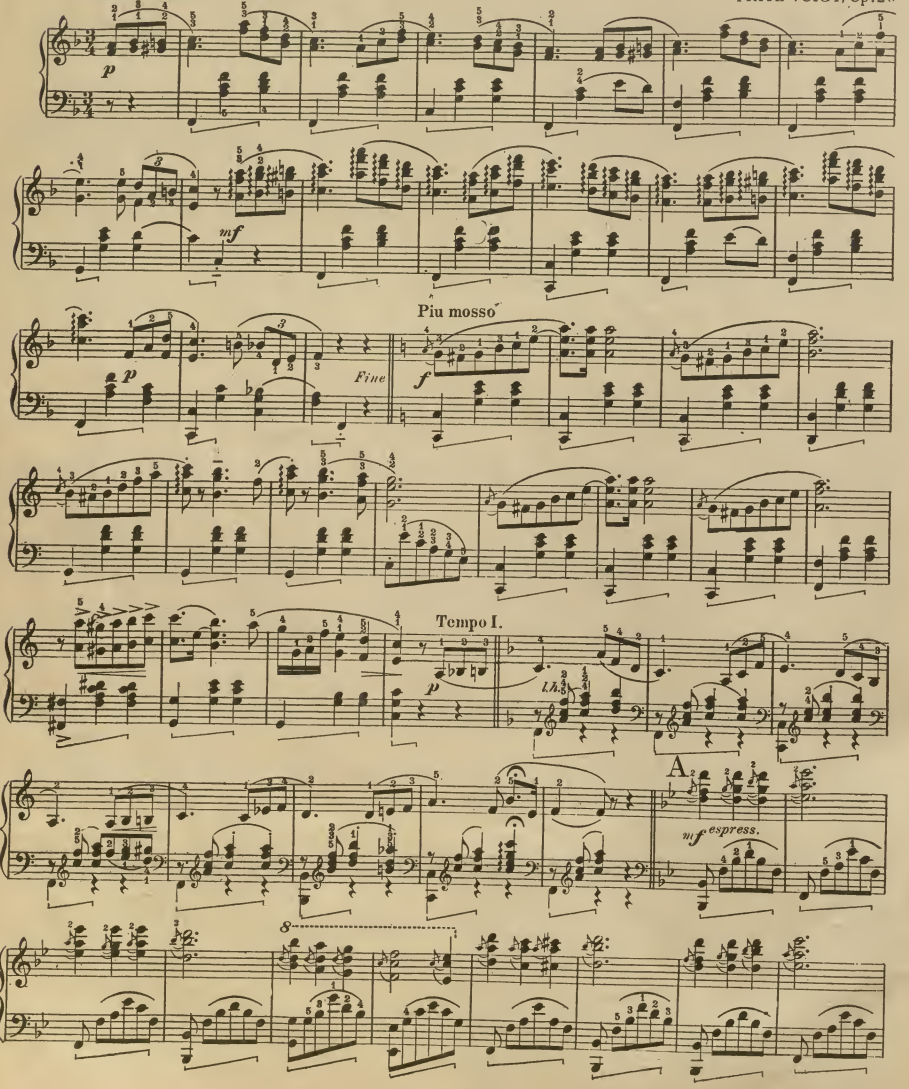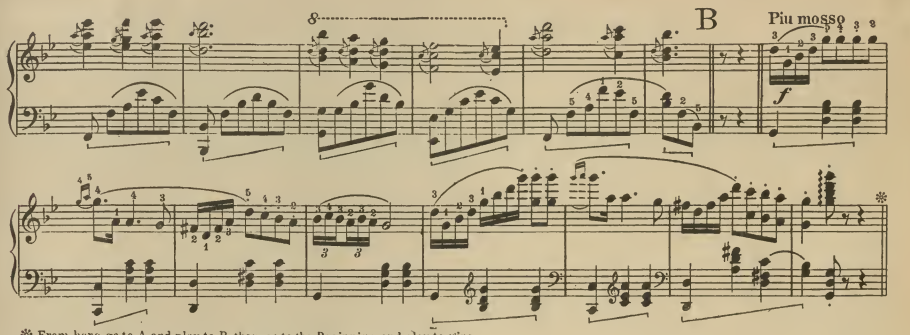


FRIENDS AGAIN

SEI WIEDER GUT

Andantino espressivo M.M. ♩=66

FRITZ VOIGT, Op. 20



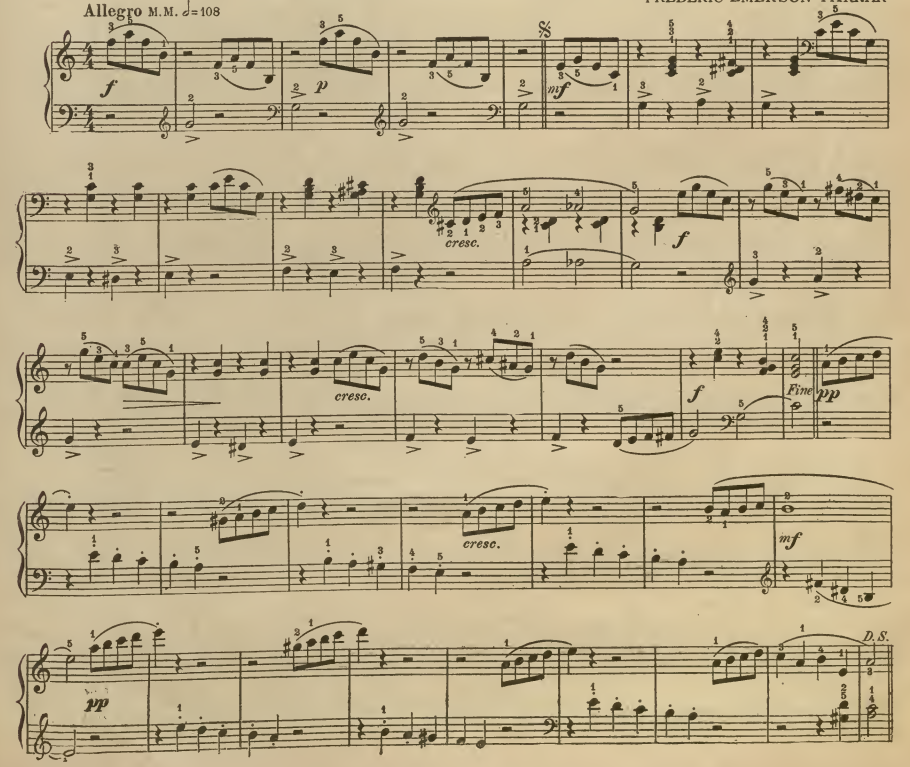


※ From here go to A and play to B, then, go to the Beginning and play to Fine.

FAIRY FOOTSTEPS

FREDERIC EMERSON FARRAR

Allegro M.M. ♩=108



PROCESSIONAL MARCH

PIANO or ORGAN

HENRY PARKER

Intro.
Maestoso

f sostenuto *p* *f* *cresc.* *r.h.* *l.h.* *f* *dim.*

March
Moderato M.M. ♩= 120

accel. *p* *rall.* *e* *dim.* *pp staccato*

p *cresc.*

mf *ff marcato*

con Ped. *ff* *f*

stacc. *p* *con Ped.*

p *p*

pp staccato *p*
sost.

cresc. *ff* *f* *Fine*

Con spirito
f

f

p

cresc. *ff* *p* *stacc.* *p*

cresc. *ff* *p* 1 2 *D. S.*

To Mr. Paul Dufault.

THE WALTZ PROPOSAL

WALTER HEWETSON — WALTER PULITZER

Tempo di Valse — Moderato

mf

After the waltz you
Now that I know you're

ff *mf*

gave me, I wait-ed an hour all a-lone. Ah! have you re-mem-ber'd to save me This
list'-ning I'll whis-per a-gain in your ear. The love in your dear eyes glist'ning Proves

rit. *mf a tempo poco accel.*

last waltz to be all my own, my own? This last waltz to be all my own? Oh, rise for the mu-sic is
well that your soul must hear, must hear, Proves well that your soul must hear! Speak quick as we swing in the

mf *poco accel.*

play-ing, Let's live and dance while we may. My brain with the rhy-thm is sway-ing, To
meas-ure, Take back the "No," that you said. To tease me was on-ly your pleas-ure, I

dim. e rall. *a tempo* *rit. molto*

you I have so much to say! To you I have so much to say! To you I have so much to
see that you meant "Yes" in-stead! I see that you meant "Yes" in-stead! I see that you meant "Yes" in-

dim. e rall.

a tempo *marcato*

say! Oh, rise for the mu-sic is play-ing, Let's live and dance while we may!
stead! To tease me I know was your pleas-ure, I see that you meant "Yes" in-stead!

Tempo di Valse

mf amoroso

On-ward we're glid-ing, your arm in my guid-ing, Your head droops while mine bends a-bove you!

mf

tenderly *ritard.* *mf a tempo*

Now I'm con-fid-ing words I've been hid-ing: I love you! I love you! I love you! Give to my

mf

p *mf* *f con forza*

keeping your heart's lightest beat-ing; For-ev-er I know you'll be true! My hopes high are leap-ing to

p *f*

1 2

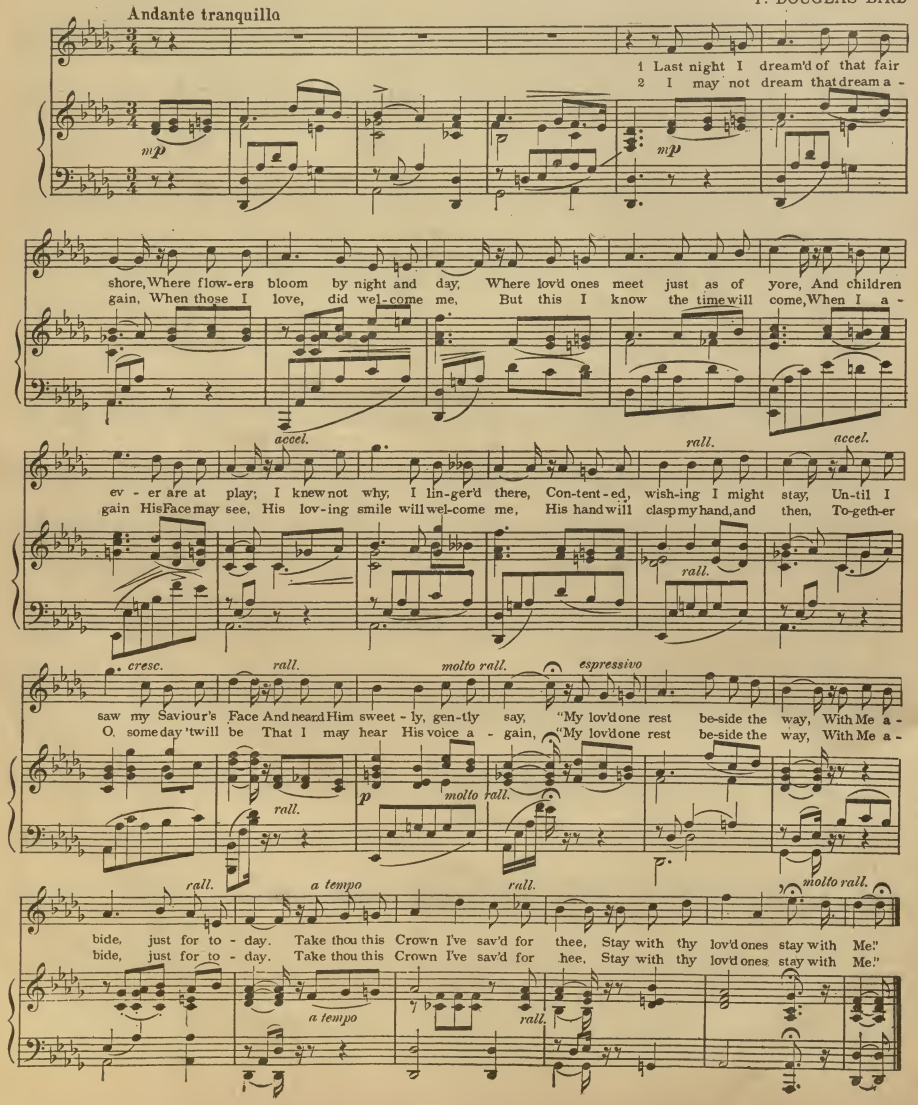
hear you re-peat-ing: "I love you, I love you, I do!" love you, I do!"

con forza *ff*

To Miss Irma Hewitt, New Albany Ind.

MY LOV'D ONE, REST

Words and Music by
P. DOUGLAS BIRD





VOCAL DEPARTMENT

Editor for this Month, John Dennis Mehan
Editor for June, Dr. B. Frank Walters

PRACTICAL THOUGHTS FOR VOICE STUDENTS.

BY JOHN DENNIS MEHAN.

(In complying with the request of the ETUDE editor to write for this department something that will be helpful to those of its readers who are students of the voice, I shall not attempt to promulgate a treatise. I shall not even attempt to write an article, if that means a literary composition, prepared with due regard for sounding period and sequential climax. Rather, I shall offer a series of paragraphs—somewhat fragmentary, no doubt—with the sole object of stimulating my readers to think for themselves along the lines here suggested.

I am a voice teacher, not a literary man, and I can only try to take THE ETUDE readers with me into my studio and let them overhear some of the things that I tell my pupils in their regular lessons. I assume that the problems which confront my pupils are pretty much the same problems that are threshed out in other studios, and so in this apparently personal attitude I hope to reveal something helpful to all students of the voice.—JOHN DENNIS MEHAN.)

Self Analysis.

It is the duty of every one to study his own voice, if only for the purposes of polite speech. Especially is it so when he harbors the intention of sometime offering his vocal utterance to the long suffering public. One ought to know his own voice when he hears it, but it is pretty certain that in a majority of cases if he really heard it he wouldn't know it—frequently he wouldn't want to!

Much time that is spent in studying so-called "methods" might better be devoted to the consideration of the individual voice.

"What sort of voice have I, anyway?" we should ask ourselves. "I wonder if there is a mortal upon earth who, after hearing me once, would like to hear me again?" "Is my voice actually the instrument of my soul, and if so, why does my longing soul inspire such inappropriate and insufferable sounds?" "Why cannot I find a way of uttering pleasant thoughts in a pleasing manner?" "Why, in the name of Orpheus, do I not give as much attention to my every-day speaking voice as an ordinary dog fancier does to the development of a bull pup?"

Such self-searching should place one in a humble attitude of introspective study. We must learn to hear our own voices. This takes time, but may eventually be accomplished. Cultivate true ideals of tone by studying acknowledged artists and filling the mind with beautiful aspirations. Then turn the search-light inward and demand of *yourself* beautiful, expressive tone.

Unregenerate Voice.

In every untrained voice there is, in some degree, a certain often indefinable something that must be modified before the voice is equal to the requirements of artistic expression. For the want of a better term let us call this obdurate element "unregenerate voice." Perhaps "natural voice" would be a better term, but since the word "natural" is susceptible of so many varying interpretations I fear if would be misunderstood if employed here. By "unregenerate" I mean that something, whatever it may be, and whatever its cause, that renders the voice-tone impure.

In a certain sense, voice must become impersonal in order that it may be capable of sincere expression. Generally it is through imperfections that individual voices are recognized. Regeneration seems as essential in singing as in religion.

Pure tone is pure tone, regardless of the fact that this or that voice or other instrument produces it. It is possible for the human voice to produce a tone that is both pure and appropriate, and that will be accepted as such, no matter in what language it is employed. In a primal sense there must be a universal tone that is sufficient for all human need, and which will readily adapt itself to the nuancing of any and all languages.

Expression is in Tone.

Expression is really conveyed in tone rather than in words. If this were not so, how could we enjoy songs and opera in a language we do not understand?

Vocal tone is the expression of a mood. When you hear father or mother, or anyone whom you know well, talking earnestly in the next room you do not have to understand their words to know what mood they are in. You recognize at once the tone of anger, of sorrow, of pain, of merriment. To hear the words would only give you corroborative detail.

This is very significant—the fact that when people are controlled by an emotional mood their vocal utterances unfailingly convey to others the particular mood that dominates them, even when the spoken words are unintelligible. In that fact lies the great primal secret of voice use in singing. For what is singing but the vocal expression of emotional moods?

The singing that really touches us is singing that seems natural—that appears to be the spontaneous expression of the singer's emotions. Every singer tries to convey this impression. But the majority merely *imitate* natural expression, and no imitation ever rings true. The true artist *reproduces* natural expression. Between imitation and reproduction lies the chasm that separates the mediocre vocalist from the artist who has the power to move the multitude.

The one sure way, then, to produce the natural tone is to reproduce the mood of which it is the natural expression. And this is something that concerns not only song interpretation, depending upon the poetic or psychic atmosphere of the song-poem, but also the very fundamental principle of tone production.

Most students of the voice in this day and age agree that nature, under unobstructed conditions, will perform the physical act of tone production automatically; that is, that the singer need not take conscious thought of the breath action, position of the tongue, etc., etc. But all teachers and most students realize that the task, which often requires years of effort, is to secure that condition of plasticity which will *permit* of such automatic action. This is true, in my opinion, because we go at the matter of tone production from the wrong starting point; we begin on externals instead of at the heart of things; we work from the outside in instead of from the inside outward. And so we become conscious of the diaphragm and the tongue and the jaw and a lot of other physical organisms, which should act subconsciously, with the result that the very thing which we are seeking—*i. e.*, a spontaneous, "natural" tone—becomes impossible of reproduction.

Supposing we begin, not with the mechanism of tone production—not even with tone itself—but with the *mood* of which tone is an expression. Supposing we train ourselves to reproduce moods and then let our tones be the involuntary expression of the moods. We shall then stand in the right relation to cause and effect, and there will be no need to take conscious thought of breath mechanism or any other physical phenomena, save in the retrospect for purposes of analysis. It will take time, of course, before a self-conscious Anglo-Saxon may abandon himself to these mood impulses—but not so long as to acquire conscious control of all the physical mechanism coincident to tone emission, and with the difference that in the one case he will, in the end, have mastered a principle and placed himself upon the solid rock of certain knowledge and power; whereas in the other he will, after all, have nothing but a mass of facts which, in themselves, have only an incidental bearing upon the subject, and will have become fixed in the throes of muscle-habit to such an extent that a spontaneous tone will be impossible.

A reader who has not given thought to the subject from this point of view may assume that there is some contradiction between my statement that the tone of the untrained singer is "unregenerate" and the foregoing endorsement of the involuntary, natural utterance. Without taking up space for a detailed explanation, I will point out that the involuntary tone is correct in that it induces natural (therefore correct) physical action; but it is not, of course, adequate for artistic uses until it has been amplified, refined or "regenerated."

We might put it this way: The development of tone for art expression is a process which must from first to last be controlled psychically. The physical part must be incidental, responding automatically or subconsciously to the psychic impulse just as the members of the body respond to the will in other directions. And so, if we induce the correct attitude at the start through mood impulse, the study of voice development becomes a matter of growth, the physical support of tone growing in power coincident with the growth of tone intelligence. The regeneration, then, is in the mind rather than an actual change in the physical attributes of tone.

Freedom Lost and Regained.

The study of voice involves three rather distinct stages: First, freedom through unconscious ignorance; second, loss of freedom through conscious ignorance; third, regained freedom through conscious control, or applied knowledge.

The first condition is really that of the person before he begins voice study, and so it is the second—loss of freedom through conscious ignorance—with which the teacher has to deal in the early stages. This is a period of many embarrassments, but it seems inevitable in pursuing any study which demands the acquirement of subtle technic.

Technic.

The acquisition of technic in singing may be said to be the fixing of correct habit. Good technic is not obvious technic. The method that reveals itself to the observer is a method of mannerisms rather than of actual technic. Good technic is hidden in its own doing. During the second stage of study the pupil is more or less clumsy in his technic and is constantly revealing the processes of his efforts. But when he has finally mastered technic and emerged into the third stage, he should be able to create the illusion of absolute naturalness in his singing. His should then be "the art that conceals art."

Vowels.

All vowels, open or closed, dark or bright, loud or soft, should have the same relative depth of support. Especially should closed sounds be carefully studied out and adjusted. Since in singing there is constant changing from open to closed and closed to open, all vowels should swing from the same pivot, as it were; otherwise open forms are likely to take on a raw quality and closed forms a thin one—either of which is, of course, undesirable. In order that these ever-varying vowel forms may be understood in relation to their interdependency I would suggest that the singing student give faithful attention to his manner of saying words, especially in speech—for the idiosyncrasies of speech are almost sure to be carried into one's singing. Remember, too, when considering this matter of vowel study, that changing the form of vowel element does not necessarily alter its constituent parts. Each vowel contains the elements of every other vowel. And remember, too, that closed vowels should not be pinched vowels.

Tone "Placing" and "Registers."

We are accustomed to hear much about tone "placing," and it is a common thing for students to ask for definite sensations as to the particular point where this or that specific tone should be placed. The term is very misleading. The tone cannot be placed. All the "placing" consists in establishing the right attitude—the correct condition—*before* the tone is emitted. The proper mental conception of tone will, under normal conditions, insure the correct tone. Here again the physical will obey the mental.

I do not mean that the teacher does not often find it necessary to give attention to physical mechanism. Abnormal conditions require consideration. A stiff tongue must be freed, and practice before the mirror until the unruly organ obeys every mental impulse is often the only way to conquer it. When the shoulders insist upon "hunching" up with every breath inspiration, and the chest sinks to a point of collapse during expiration, it is often necessary to give some localized attention to breath muscles. Experience, well mixed with common sense, will tell the teacher when to give this localized attention to muscle mechanism; but once the refractory members have been brought under control they should again be left to work subconsciously and the pupil's thought occupied with tone conception.

Tone placing includes, of course, the consideration of voice registers. Most authorities agree that the voice is naturally subdivided into three registers, and that at the points of division between them there is a rather pronounced change of mechanism, so that in approaching these points great care must be exercised in so placing the tone that the mechanism will not be

forced beyond its normal function. But, in a sense, every note of the vocal scale is a register in itself, and no two may properly be made with precisely the same adjustment. In fact, the only way to eliminate the "break" at the actual register divisions is to sing every tone of the scale with a nicety of individual adjustment which will allow the said divisions to be passed with no perceptible change of quality.

It is impossible, in print, to tell the pupil just how to secure this fine adjustment. The ear of the experienced teacher is the only guide until such time as the pupil, through constant repetition, has learned to hear his own voice as others hear it, and come to recognize the sensations coincident to the singing of a properly graduated scale. When he has reached the point that he can sing his scales on any and all vowel sounds with so perfect an adjustment that there is no perceptible change of quality in passing from one register to another—then his voice is "placed" and "registered," and not till then.

Here again, if the pupil were absolutely normal, mentally and physically, there would be no difficulty in singing the range of voice with correct adjustment—but the singing teacher rarely finds this normal pupil. Consequently he must strive to induce the normal tone, knowing that it will establish normal physical conditions and that the real problem is to train the pupil to a correct mental conception of the tone.

Diction.

The final test of tone production, vocal technic, breath support and all the other specialized phases of voice study lies in their employment in song diction.

It is not enough that the singer make beautiful tones on disassociated vowels; that he have great sustaining power of breath; that he employ appropriate "color" of tone for the mood of his song-poem. He must combine all these things with correct pronunciation, distinct enunciation, intelligent accent or emphasis, and a correct grouping of words into phrases before he may be considered a singing artist.

Many students sadly misinterpret the meaning of "pronunciation" and "enunciation" as applied to the diction of song. They seem to think that if they so deliver their text that the words are understood they have realized their full responsibility. Now, distinctness is a great virtue in the delivery of song text, but it is not sufficient. Good diction requires that every vowel sound of every syllable shall be delivered in its greatest purity and completeness, and without any extraneous preliminary or vanishing sounds. Many singers—a majority, I fear—make extraneous sounds in enunciating the preliminary consonants, and vitiate the vowel sound by anticipating final consonants. Free and instantaneous enunciation of consonants, and a sustaining of the vowel sounds in absolute purity during the entire time of their duration, are absolutely essential to song diction. Then will there be not only distinctness of utterance, but elegance, sonority and dignity; then may the auditor get not alone the words but their atmosphere, in combination with beauty of tone.

"One of the most beneficial habits that can be acquired is that of carrying a full chest position at all times, at home, on the street, or elsewhere. The full chest position is indispensable to the production of a full, round tone of voice."—*Shaftesbury.*

VOCAL HINTS.

Repose of manner is essential to the singer. Learn to stand quietly, not stiffly, but with easy poise.

Study your facial expression in the mirror until you can reproduce the natural expression for every emotion. Vocalize before the mirror, also, learning to look and listen simultaneously.

Don't imagine that a "sympathetic" tone must necessarily be doleful. Your tone, like your heart, should be kindly, pure, healthy and happy.

The study of singing should make people humble, natural and true instead of vain or timid.

A pupil asked me recently: "How does the throat feel when one is singing correctly?" My answer was: "How does your head feel when it does not ache?" "It doesn't feel at all," she replied. "Neither does your throat 'feel' when you sing correctly."

Expression is that which makes the story or sentiment of your song seem true and natural to the listener.

You cannot bring healthy tone out of a diseased body. Guard your health. Avoid all phases of dissipation. Eat well; sleep well; exercise much in the open air; bathe often. A clean mind and a clean body; good thoughts and good blood—these are essential if you would be truly an artist.

Take thought, constantly, of your every utterance in speech or song. So will you eventually acquire the habit of beautiful tone. Never practice mechanically. Every time you sing a scale or song or tone thoughtlessly or carelessly you push yourself farther away from the goal. Ten minutes of thoughtful practice is better than two hours of careless work.

Practice reading and reciting aloud in your native tongue. Strive to speak with a free tone, supported upon deep breath; enunciate consonants distinctly and do not let them vitiate the vowels; study the correct sound of vowels in words of common speech so that you may gradually eliminate provincial pronunciation.

We laugh, cry, pray and swear all on the same string, the mood back of the utterance giving tone its color. Would it not, then, be well to study moods first and muscles afterwards?

The secret of the legitimate development of tone lies in the artistic exaggeration of vowel color.

Resonance is to the tone what yeast is to bread. The yeast must leaven the entire loaf, but one does not wish to taste it. Resonance must permeate the tone, but it must not be localized and obvious.

Abuse or exaggeration of a timbre provokes various throat diseases, besides the bad qualities it gives a voice. If the work of the vocal lips (which determine the pitch of the sound) be prolonged beyond the strength of the individual, or if the contractions are exaggerated (as when one shrieks instead of singing) or if a displacement of the voice takes place, etc., the vocal organs may become fatigued. The voice then becomes cracked, or hoarse, and guttural, owing to the production of mucous matter. Therefore, we think that special exercises are indispensable in learning singing.—*Dr. Louis Mandl.*

HOW TO PRACTICE.

BY J. C. WILCOX.

How to practice is the important problem with most students of the voice.

The average student is with his or her teacher only once or twice a week, for a thirty-minute period, while the daily practice must be accomplished without the teacher's guidance. How these daily practice periods are utilized is of vital importance, largely determining the progress of the pupil.

The following suggestions are offered in the belief that they will, if followed, help to make the practice period productive of good results

1st. See that the room is well supplied with fresh air, not too cold.

2d. Assume an alert physical attitude—chest high, shoulders back, head up, body poised on balls of feet.

3d. Induce a bright, optimistic mental mood. Get a definite mental conception of the tone you wish to make. (A tone will never be better than you *think* it.)

4th. Touch a single key of the piano (or the tonic chord) to get the pitch of tone or scale you wish to sing, and concentrate the mind upon the pitch sufficiently to insure a perfect attack.

5th. Then *sing*, listening intently to the quality of tone, and trying always to make it realize your mental conception of what it should be.

Never practice steadily more than fifteen minutes without, at least, a brief period of rest. It is not alone that the vocal chords and breath muscles will grow tired, but the brain will be wearied by concentrated analytical effort, so that it will no longer be possible to discriminate between subtle gradations of tone quality. Practice without analytical concentration is worse than useless.

It is scarcely possible to lay down an arbitrary rule as to how long, in total, a student should practice each day. Individual capacity varies here as in nearly all things. Generally speaking, from one to two hours a day, divided into fifteen minute periods, alternating with rest periods of at least equal length, is quite enough. Advanced singers of robust health might do more; young students would better do less. A safe rule is: Stop at the first manifestation of weariness, physical or mental.

Remember this one thing: Five minutes of *thoughtful* practice is worth more than hours of *thoughtless* practice. The mere singing over of scales or other vocalises for a given number of times or during a certain period means nothing save effort worse than wasted.

Not what one reads but what one understands and assimilates contributes to his scholarship. So in voice training it is only what one mentally grasps that counts. The first thing is a correct mental conception of the tone; then a conscious realization of that conception.

Tone placing is placing of the attitude—mental and physical. A student should never make a tone without first making sure of his attitude. Only in this way will he acquire a sure and definite mastery of the voice.

THE PIANO TOO FREQUENTLY EMPLOYED.

Nearly all vocal pupils use the piano too much during their practice periods. Many strum chords during the singing of sustained tones or scales to such an extent that the voice is covered up.

The piano should be used during vocal practice only as a means of determining pitch. The student should never sit at the piano during practice. Correct physical poise of the body is best cultivated in the standing posture.

For sustained tone practice, merely touch the piano to get the desired pitch in mind. Then let the instrument alone until it is again needed to give a change of pitch. The mind must be concentrated upon the vocal tone quality if practice is to be fruitful. Analysis of one's own tone is the important thing in voice study, and this cannot well be accomplished when the tone is covered by fortissimo chords from the piano.

In scale practice light staccato chords may be played on the accented beats to emphasize the rhythmic swing, but even then it is better to touch the tonic chord only at each change of key. As a matter of fact a chromatic tuning fork is a better instrument than a piano for the voice student who is still engrossed with tone work. Only when one is working on repertory is the piano actually useful.

Not only will the absence of piano during practice enable the voice student to analyze his tone better, but if he does not have the instrument to "lean on" he will cultivate a surer sense of pitch and of intervals.

Even when a student is learning a song he should always practice it independent of the instrument, making sure of intonation and rhythm. Then he will not be frustrated if called upon to sing it with a poor accompaniment.

HANDICAPS TO VOCAL STUDY.

BY J. C. WILCOX.

One of the greatest handicaps to both pupil and teacher in the study of voice development lies in the fact that, from its earliest stages, the process is under observation and criticism of an uneducated public.

Even if the pupil refrains from premature public performance—which the American pupil rarely does—his vocal studies are made the subject of comment and criticism in the family circle and among acquaintances generally. This is inevitable because the vocal pupil may not work out his problems in the silent seclusion possible to all art students save in the realm of music. His crudest efforts at vocalization are audible to a more or less numerous public, and the realization of this fact induces a self-conscious restraint that is too often fatal to true progress. The calm assurance with which family and friends pass upon his efforts and express their opinions of his teacher whenever they hear a sound that does not appeal to their esthetic taste does not assist him toward that self-abnegative concentration which alone enables a student to fully master any subtle problem. The teacher, also, is placed under a deadening restraint by his consciousness that every sound which his pupils make in their practice hours is subject to this uncomprehending criticism.

The painter who begins the development upon canvas of an art expression may work in absolute seclusion until his complete product is ready for public inspection. No one, save possibly a few brother artists of whose sympathy and comprehension he is sure, is allowed even a peep at his work during the progressive stages of its development. A certain jealously covers the canvas when his brush is not active upon it.

Let us suppose that the artist contemplates a picture in which strong sunlight is to shine through, breaking here and there the shadows of a leafy wood. His first step will be to "lay on" a patch of brilliant chrome yellow which, where left untouched, will reveal its full brilliancy, but, for the most part, will be subdued and toned in varying degrees by the other colors that are put on as the composition of the picture develops. Now imagine a layman, ignorant as to the process or technic of painting as well as of the artist's intent, viewing the canvas when it held nothing save the glaring patch of bright yellow and forthwith glibly expressing his opinion of the painter and his skill. Very likely he would have a particular aversion for yellow and would see nothing but absurdity in the sort of painting that employed it so crudely.

This is precisely the sort of criticism that the voice teacher is constantly called upon to bear. The pupil is his canvas; the voice his pigments; the art product his song. But it is necessary in the early stages of "blocking out" the picture to employ some raw, primary colors which, until blended and subdued, have little or no appeal for the esthetic sense. But he cannot complete *his* canvas in seclusion. The pupil's family and friends must view the picture when it is yet but a patch of yellow, and they may usually be depended upon to express their impatience with such "painting" in very plain terms.

As a result the pupil feels a restraint in using the "raw" tone and compromises with the opinion of his critics by "refining" it. The fact that his premature attempts at refinement will result in a dull and commonplace picture is not clearly comprehended, and so the teacher, who chose a color for strong sunlight, is compelled to accept instead a hazy fog.

The realization that any radical process is certain to arouse hostile criticism often deters the teacher from demanding the unadulterated, primary tone which will alone lead to a virile art product. The teacher who is not so influenced, but insists upon honest, uncompromising adherence to fundamental principles, must, indeed, be a man of conscience; for he is certain to be misunderstood and maligned.

The fact that the study of voice development involves audible practice must forever prevent its pursuit in unobserved seclusion. And so the only apparent way to relieve pupil and teacher from the ignorant and deadly criticism of so often vitiates their efforts is to make the critics realize their incompetency to pass judgment in such matters, and thus silence their chatter.

Developing "Raw" Colors.

Does the layman know that the patch of yellow on the painter's canvas to which he so violently objects may be transformed into the softest tones of restful green merely by the touch of a brush dipped in blue pigment? How, then, does he dare to criticise the painter? Does he know the purpose of the voice teacher who employs a "raw" tone color because it is the primary upon which he wishes later to develop beauty and warmth through a blending of other colors? How, then, can he have the presumption to offer his criticism?

In the traditional days of Italian *bel canto*, we are told, students faithfully practiced tones, scales and exercises for five, six or seven years under the unmolested direction of the maestro, never presuming to sing in public until he gave the word. In this rapid-transit age we can scarcely credit such tales; we instinctively class them with mythology rather than history. The first question of the American voice student is: "How soon can I sing a song?"

This feverish anxiety to sing—born of either vanity or the necessity of turning one's gift of song into a money-making agency in the shortest possible period—is a tremendous obstacle, also, in the way of solid, enduring voice building. For voice development is a natural growth, when properly directed, and natural growth is never hurried.

These two things—ignorant criticism and unwillingness to wait for slow but sure natural growth—are the great obstacles in the way of voice development in this day and age. The honest teacher must ignore the one and combat the other.

REMINISCENCES OF PAULINE LUCCA.

Pauline Lucca, the famous opera singer, recently deceased, will be greatly mourned in Europe, where she was even more popular than in America. In Berlin she was particularly beloved, and her winning presence won her admission to the highest court circles. Emperor William the First and Bismarck were her staunch friends. In this connection the *London Musical Standard* says:

"She was in favor with Emperor William, who was accustomed to call her by the diminutive form of her Christian name—Paulchen. She was wont when she had to sing to drink cold unsweetened tea between the scenes. One evening, just before her call came, she missed a brooch she wished to wear, and sent her maid to fetch it from the retiring-room. On leaving the stage after a very short scene, what was her consternation to see the Emperor there holding her glass of tea. 'Pardon, your Majesty,' she stammered. Then turning to the girl, who had that instant returned, she angrily exclaimed: 'What *have* you done?" Sobbing the maid replied: 'I did not want to give up the tea, but the old officer promised me to take great care of it.'

"In the year 1872 when Pauline Lucca was in America the report of her fame reached the Indians, who sent a deputation of ten of their number in full war paint to wait on her. Responding to their urgent request she sang to them, whereupon they, returning the compliment, gave her a specimen of their vocal art. But, more than that, one redskin chieftain, falling in love with her on the spot, made her an offer of marriage. Being able to plead a previous engagement—with Baron Wallhofen—she declined the flattering offer.

"Unlike most singers, Lucca left the stage before losing her voice, probably because she felt that taste had changed and so most of the operas of even her very extensive repertoire had gone out of fashion; there were no new ones for her except those of Wagner, which were antipathetic to her. The manner of her departure from public life was singular. She never announced her intention of retiring, but eighteen years ago now, sang as usual at the Vienna Court Opera one night and then never again in public; she disappeared from public view as suddenly as though the earth had opened and swallowed her up. Her visits to the Opera after her retirement were very few.

"Long ago after quitting the stage she was once asked by an intimate friend why she never sang in private. The great prima donna, after extracting a promise of absolute secrecy during her life-time, replied: 'When my husband was ill he liked me to sing him a song with a very trivial text, and no favorite of mine. When one day he seemed a little better he asked to hear it once again. After I had finished he said: "You will never sing any more, for I shall take your voice into the grave with me!" Two days after he did die and take my voice with him.'

"On the occasion of her funeral, on March 2, long before the doors of the Protestant Church, in Dorotheer Gasse were opened, the crowd waiting for admission stretched far up the street."

SUGGESTIONS TO VOICE STUDENTS.

BY GERALDINE FARRAR.

"It is impossible to lay down rules as to how one should prepare for opera. That depends very much upon the nature of the student. During my own student days in Paris and Berlin, I studied the voice and diction. For two months at the beginning I took plastic Delsarte; but as this did not seem to advance me as I had wished, I left conventional acting, and devoted the time to reading, observing actors and actresses, and visiting galleries to study poses from painting and statuary. The lines in architecture also gave me suggestions. After I went into opera I learned from making mistakes. I never took fencing lessons or any physical culture. Until my début in opera, the general tone of my days was gray: there were no brilliant flashes.

Since beginning to sing, I have often disregarded, after conscientious trial, the advice of the experienced, though it meant to break away from the old traditions and to take to new paths far more difficult to tread than those usually prescribed for all students of opera, regardless of individual needs. I believe no young singer can "grow" in a room that is, after the pupil is sufficiently advanced to withstand the healthy fatigue of easy singing, and has learned to master breath control so as to avoid strains. It seems but reasonable that she should then try her faculties, as a young bird tries its wings, in that school where she means to make her life's career. In the foreign opera houses young voices are given suitable parts, and their progress is watched and encouraged, immaturities not being unkindly censured.

The public is too often inclined to demand the ripeness of maturity from youth, while ignoring certain rare qualities which invariably pass with the passing of youth, compensated for, but not regained, by mastering the art of singing. Years of diligent practice in a room under the direction of a vigilant teacher cannot inspire the independence, perception and self-reliance that a real artist must find when she allows her own intelligence to be her master." (From Emily M. Burbank's "Geraldine Farrar" in the March *Century.*)

GADSKI ON AMERICAN VOICES.

The voices of American women are improving every year. Still among aspirants for the concert stage the percentage of truly good voices is always small. Sometimes out of a dozen that I hear there will be two or three that give promise, but usually the percentage is smaller. American girls lack patience; they expect to achieve fame before they are ready to appear in public at all. At my home in Stettin I spent nine years learning to place my voice, and even then I worked gradually from part to part. But the American girl likes to take up some "method" that promises quick results.

There are no French or Italian or German methods of learning to sing. There is only one method: find your voice; then practice, practice, practice—for days and months and years. Then if you have the soul, and love your art, you will make a singer.

OPERA IS EXPENSIVE.

Few musicians outside of the great cities, have any idea how expensive it is to provide operatic performances on the grand scale upon which they are presented in America at this time. A writer in the *New York Times* gives some astonishing facts bearing upon this subject. The two great opera houses in New York, have a seating capacity which would permit an income of $3,500,000.00, providing every seat during the entire operatic season was sold. Notwithstanding this amazing income for two theatres, the expenditures are no less astonishing.

Caruso is guaranteed eighty performances, at $2,500.00 a performance. Mme. Tetrazinni receives, it is said, $3,000.00 a performance. Chaliapine, the Russian basso, commands $1,600.00 every time he sings in opera, and Mary Garden, receives $1,200.00. But the salaries of artists are not the only expenses by any means. The rental of the property, the cost of productions (scenery, costumes, etc.), and the inability to employ singers so that all of their time may be profitably engaged, is another consideration.

The production of Massanet's "Thais" cost thirty thousand dollars before the ascent of the curtain. What is paid the author and composer of modern operas is not indicated, but the following list of one week's expenses at the Manhattan Opera House, throws a new light upon the subject for those who may be unfamiliar with the great expense of opera:

Orchestra	$4,500
Stage band	500
Chorus and ballet	2,200
Musical director, two conductors	1,700
Two pianists, two chorus masters	
Stage manager, two assistant stage managers	450
Master machinists and assistants, eighty stage hands	2,000
Property man and twenty assistants	300
Chief electrician and twenty assistants	300
Scene painter and assistants	200
Costumer and assistants	200
Wigmaker and hairdresser	250
Doorkeepers, stage doorkeepers, cleaners	150
Hauling of scenery to and from warehouse	200
Heating and lighting of stage and auditorium	600
Advertising	2,500
Box office men, telephones, press agent, ticket printing, &c.	1,500
Singers' salaries	27,000
Total	$45,000

MARCHESI'S REMARKABLE VITALITY.

In spite of her eighty years, Mme. Mathilde Marchesi is still abounding in energy. She not long ago said to an English applicant for voice training, "No. I will not mend any more of your English stockings. You come to me with your voices all badly produced and you expect me to mend them. No, I will not do it." Apparently, American "stockings" are more to her mind, for her classes are said to be full of students from the other side of the Atlantic. Quite recently Mme. Marchesi began to learn Russian—a task that might daunt many people fifty years younger, for the Russian language is not simple. Did not Queen Victoria, however, set to work to master Hindustani when she was past seventy?



ORGAN AND CHOIR

Editor for this Month, Mr. E. E. Truette

Editor for June, Mr. Wm. C. Carl

HYMN SERVICES.

BY E. E. TRUETTE.

SPECIAL musical services are rapidly becoming more and more popular in many of the churches of this country and, while some people heartily disapprove of giving prominence to the musical portion of the service, one of the effects of these services has been a general uplifting of the standard of musical appreciation of church music.

Probably the origin of these musical services was the old-fashioned "Praise Service" which was occasionally given in the days of our childhood. In these "Praise Services" it was customary to sing from a half a dozen to a dozen hymns, which necessarily shortened the sermon or address. The inovation was started for the express purpose of drawing larger congregations to the poorly attended evening service of those churches which held two services on Sundays.

After a time those churches which had good choirs improved the service by including one or more choir selections, and, as the movement grew in popular favor, the number of choir selections was increased, the character of these selections was made more pretentious, and the number of hymns was gradually decreased. Thus the "Praise Service" gave way to "Musical Vespers" and it was but a step father to substitute a short cantata for the miscellaneous selections, and nowadays many of the most active churches have a regular course of cantatas and oratorios each winter. In this manner some of the greatest sermons are told in musical form and are impressed on the minds of the listeners in a way not soon to be forgotten.

Another form of musical service, which is less pretentious but none the less attractive, has received the approval of many of the more conservative church-members who do not like what they term "church concerts." This is the "Hymn Service," in which the subject of the whole service is some familiar hymn which is selected by the pastor or choir-master. Four or five varied settings of the hymn in the form of hymn-anthems, solos, duets, etc., are sung by the choir, and, of course, the congregation sings the regular setting of the hymn in the hymn book. The sermon or address is devoted to the author of the hymn and the circumstances connected with its conception.

For the benefit of those who wish to give some of these hymn services the following six programs are given as an illustration, and many other compositions of a like character will suggest themselves to the choir-master.

Lead Kindly Light.

Chorus (or Quartet) with soprano solo *Stainer*
Quartet *Little*
Soprano solo *Shepherd*
Quartet *Buck*
Chorus or Quartet *Sullivan*

Abide With Me.

Chorus *Dunstan*
Contralto solo *Liddle*
Quartet *Potter*
Soprano solo *Shelley*
Chorus *Bartlett*

Hark, Hark, My Soul.

Chorus, with solos for contralto and soprano *Shelley*
Duet for soprano and baritone.. *Nevin*
Quartet *Buck*
Contralto solo *Marston*
Quartet *Houseley*

My Faith Looks Up to Thee.

Chorus with soprano solo and violin obligato (ad lib)..... *Schnecker*
Duet for contralto and bass..... *Nevin*
Quartet *Buck*
Duet for tenor and baritone.. *Schnecker*
Quartet *Goldbeck*

In Heavenly Love Abiding.

Chorus with soprano solo..... *Parker*
Quartet *Truette*
Bass solo *Batchelder*
Quartet *Brown*

Nearer My God To Thee.

Quartet or chorus *Briggs*
Quartet *Lynes*
Duet for soprano and baritone, *Prothcroe*
Quartet *Houseley*
Response (six responses)..... *Truette*

THE USE AND ABUSE OF OCTAVE COUPLERS.

BY EVERETT E. TRUETTE.

THE origin of the octave coupler was the attempt to increase the power of small organs (with but slight additional expense) by adding a swell to great octave coupler. If ever an organ deserved the appellation given by the Scotchman, viz.: "a kist o' whistles," it was these small organs with octave couplers, and, undoubtedly, they are responsible for the persistent opposition which some organ players maintain, even to-day, against all octave couplers. The only addition of power to the organ by this means was the addition of one or two upper notes of the swell to the chords which were played on the great, and the effect was shrill and distressing.

The advent of tubular and electric action has so revolutionized and simplified the mechanism of the couplers that we now have a maze of them in our large organs, many of which are of great and constant utility, while some are used but rarely.

To-day our large and well-schemed organs are in no way dependent on the octave couplers for their power, as they contain a sufficient number of speaking stops to supply the required amount of power and volume. The couplers, more particularly the sub- and super-octave, now known as the 16- and 4-feet couplers, are accessories which can be used for many varied effects and are of inestimable value.

Many solo combinations in the swell organ are varied and greatly enhanced in utility by the addition of the 16-feet coupler. Many soft and delicate combinations have an added charm when a 4-feet coupler is drawn, and some of them are improved by using both the 16- and 4-feet couplers. An 8-feet flute on one manual coupled by means of a 16-feet coupler to a soft reed in another manual gives an entirely new tone color, and so on, could one enumerate various effects to be produced by the legitimate use of these 16- and 4-feet couplers.

On the contrary, in smaller organs we sometimes find the mixture stops omitted, the 4-feet couplers being depended upon to supply the deficiency. But these couplers do not supply the deficiency. In the first place, if the 4-feet coupler is drawn in place of a mixture stop the octave is just as loud as the fundamental tone, while in the mixture stop each rank of the harmonics is softer than the preceding rank and all are softer than the fundamental tone. Hence, the effect produced by the 4-feet coupler, in place of a mixture stop, in full organ is unbalanced, as the upper tones which are supplied by the coupler are much too strong for the fundamental tones. Then again, with a mixture stop there are the same number of tones produced for each note of a chord, while with the 4-feet coupler only the two, or at most three, upper notes of the chord receive any additional tones, as the octave of the lower notes of the chord is already held in the chord. Still again, melodic phrases which run above three-lined C are changed, sometimes beyond recognition, as there are no octaves above this C.

In planning the specification of an organ the list of stops should be selected as if no octave coupler were to be included, in order that the full organ may be perfectly balanced and satisfactory in power and volume. The octave couplers should be added as useful accessories and not as necessary and unsatisfactory substitutes.

HEAVY WIND PRESSURE.

BY EVERETT E. TRUETTE.

SOME years ago, when a large organ was being planned, the desire to make the tone of the full organ more powerful and the foundation work heavier led to the introduction of the solo organ, played from a fourth keyboard, which contained several large-scale stops supplied with wind at a heavy pressure. The plan worked well and the result was gratifying. Ever since that time the subject of large scales and heavy wind pressure has been studied, advocated, condemned and argued, until today, we have arrayed against each other two strong parties, the one proclaiming that the organ should have nearly every stop on a heavy wind pressure, and the other party expressing great contempt for the "forced tone" and begging for a continuation of the refinement of tone more often found with light wind pressure.

In our large concert halls, as well as large churches and cathedrals, it is desirable to have a few stops of very powerful tone, which will give weight and volume to the tone of the full organ and provide heavy solo combinations for leading the congregations in their songs of praise, to say nothing of the various other uses for these stops. Such stops as the tuba, stentorphone, gross floete and large scale diapasons, when supplied with a wind pressure of from eight to fifteen inches, produce the heavy tones desired. (It is unnecessary here to discuss the value of increasing that pressure to twenty or more inches.)

Up to this point there is no difference of opinion regarding heavy wind pressure, but the success of these stops has led, in some instances, to the adoption of heavy pressure for the other stops of the organ. First, the diapason of the great organ, then the large flutes, the trumpet and cornopean, and, finally, the oboe and even the vox humana have been placed on heavy wind.

While a large painting, twenty feet square, placed on the wall of a gallery, can be most artistic in broad lines, it cannot contain the delicate refinement of a small miniature. In a like manner, the heavy tones of the solo organ stops, on a heavy wind pressure, mentioned above, are impressive and even grand in a full organ, or as heavy solo stops, but when this same heavy wind pressure is adopted for the stops which ought to possess a refinement of tone and delicacy of shading, the tone suffers and the refinement is lost, just as the miniature would suffer, if painted with the large brush and the pigments mixed and applied in the same manner as in the large painting.

A lack of space at this time makes it necessary to omit any consideration of the increased cost of blowing an organ which has heavy wind pressure and other complications more or less apparent with the mechanism which may arise from the introduction of the heavy pressure.

There is another side to the subject which should be considered carefully and which applies to the proper use of the heavy stops in the above-mentioned solo organ just as much as to the unavoidable result when most of the stops of the whole organ are placed on a heavy wind pressure.

For illustration, suppose we sit beside a library table, in the evening, reading the paper or a book by the aid of an entirely satisfactory artificial light (it matters not what kind of a light is used.) After reading for a half hour some one suddenly turns on one or two large electric arc lights, filling the room with that bright white light which the arc light produces. We keep on reading. We could see perfectly well before, but now nature automatically contracts the pupil of the eye to prevent any injury to the optic nerve by the super-abundance of light. After two or three minutes the arc lights are turned out and we find that our first light, which was entirely satisfactory until the arc lights were turned on, is now insufficient for reading. In fact, it requires several minutes for the eyes to recover from the dulling effect of the brilliant arc lights. Again, at dinner we have a glass of ice water from which we sip as we desire. After eating ice cream, frappé, or any of the favorite ices how warm and insipid that ice water tastes.

Now, the auditory nerve is just as susceptible to the dulling effect of the super-abundant and forced tones of the heavy pressure stops as the nerves of the eyes and tongue are susceptible to the dulling effect of the extremes of light and temperature, and the refined tones of the softer stops of the organ seem unsatisfactory immediately after the ear has become accustomed to the heavy pressure stops.

I have often noticed this effect in the organ which I play on Sundays and in recitals. If I play on the great organ using the diapasons and flutes of 16 and 8 feet, with the diapasons and flutes of the swell and choir organs coupled to the great organ, the effect is pleasing. This combination of foundation stops is rich and rolling and has always given me much pleasure. Recently, a heavy pressure (8-inch wind) solo organ has been added and now, if I play on these heavy pressure stops, or on the other foundation stops with these heavy pressure stops coupled to the great, the effect is massive and heavy, somewhat ponderous, but useful under some conditions, but on returning to my original combination of diapasons and flutes the tone seems weak and lifeless.

Marked Contrasts.

In this same organ there is an echo organ at the opposite end of the church from the main organ, which contains a vox humana. This vox humana is, of course, in a swell box, and the cresendo and diminuendo produced by operating that swell are perfectly satisfactory. If, however, I play for a few minutes on the heavy pressure solo stops and then change to this echo vox humana the crescendo and diminuendo seem inaudible. I can hardly distinguish between the open and the closed swell until after a minute or so the ear gets back to its normal condition. Now, singularly, this dulling effect of the ear does not occur if full organ is played without the heavy pressure stops.

At first thought these results seem incredible, but returning to the illustration given above with the arc light, if, instead of two arc lights, fifteen incandescent lamps were turned on and then off the dulling effect on the eyes would have been much less noticeable, as the extreme white light of the arc light has a different effect on the pupil of the eye from the effect of the incandescent lights. In the same manner, the effect on the ear of full organ on low pressure is different from the effect of several heavy pressure stops.

Now, these high pressure stops have a great value in our organs if kept within certain bounds. To me they are like the brass instruments in our concert orchestras. These instruments are valuable and absolutely necessary, but if the whole orchestra were turned into a brass band, with a few strings added, the refinement of orchestral music would be lost. We all know how a brass band sounds in a hall. In the same manner, our organs lose much of their charm and refinement of tone when a large number of the stops are placed on high pressure.

THE MANNERISMS OF ORGANISTS.

BY WM. HORATIO CLARKE.

AN enthusiastic organ friend thus writes of his experiences in visiting various churches during a recent vacation:

"I have been devoting my Sundays to 'tripping' to various points of the compass, nearby, to hear other organists and church music in general. I heard good, bad and indifferent; but what struck me in particular was the poor taste and mannerisms of other good organists.

"One organist, whose Bach playing would be hard to excel, both in registration and technique, marred his whole work by throwing both hands above his head at every rest or pause—after the manner of a centerfielder trying to catch a 'fly.'

"Another, who has a good sized noisy cheap organ, played 'Abide with Me,' on full organ with all the mixtures, super-octave coupler, etc., and at times played the melody in octaves with the right hand! Yet he has a well-drilled choir, and his taste in selections seems good.

"Yet another, in order, I suppose, to 'pull his choir up,'' played the hymn tune 'Coronation' by what I call 'punching' of every other note, omitting each alternate one, and doing a regular tattoo on the nedal open diapason. The choir 'came up,' but the result was ludicrous in the extreme; yet this same organist has turned out several excellent players. I cannot understand such mannerisms among organists who are really first-class in other respects."

ORGAN QUESTIONS AND ANSWERS.

M. S.—When a *refrain* is printed after a hymn, should it be sung after each verse or only after the last verse? A heated discussion over this point has arisen in our choir and we should like to have it settled by some one of authority.

Ans.—A *refrain*, also called a *burden*, is a regular return of a phrase or chorus in a song and should be sung after each stanza. Quite a number of hymns are written with refrains which should be sung after each stanza. For example, the following hymn:

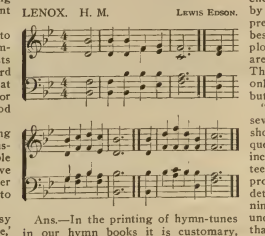
"Thou didst leave Thy throne and Thy kingly crown
When Thou camest to earth for me;
But in Bethlehem's home was there found no room
For the holy nativity.

Refrain:
"O come to my heart, Lord Jesus, O come,
There is room in my heart for Thee."

There are five stanzas to this hymn and the refrain must be sung after each stanza. Many hymn-tunes which have a refrain are so constructed that it would be impossible to sing them without the refrain, as the last phrase before the refrain ends in the key of the dominant, instead of in the key of the tonic, and the refrain is necessary to have the tune close in the tonic. There are, however, a few tunes which have refrains in which the harmony closes in the tonic just before the refrain. With these tunes it is possible to omit the refrain after all the stanzas except the last, but this plan is inadvisable, as it destroys the conception of the hymn as well as the tune.

Mrs. W. A. T.—In the following section of a familiar hymn-tune how should the measures which contain only one quarter note be sung, with regard to time? Our best singers differ in opinion as to whether or not these single notes should be held longer than their regular time for expression.

LENOX. H. M. LEWIS EDSON.



Ans.—In the printing of hymn-tunes in our hymn books it is customary, when the last word of a line of the hymn occupies only part of the measure of the tune, and the first word of the next line of the hymn completes the measure, to place a double bar at that part of the measure which separates the lines of the hymn. This would not be necessary if the words of all the stanzas of the hymn were printed between the staves, as in the case of the first stanza; but with the words of the other stanzas printed separately below the tune it would be impossible for the congregation to fit the various lines of the hymn to the tune without this double bar to show just where each line of the hymn ended in the tune. In the above example the single quarter note after the double bar which is to be sung to the first word of each line of the hymn should receive its exact time and not be prolonged.

In a few churches it is customary to prolong the *last* note of each line of the hymn beyond its exact value, somewhat after the custom of the old German chorals which have a hold over the last note of each line of the choral. With these chorals, which are generally written in "Alla Brève" rhythm and are sung in unison in a slow and stately manner without any distinctive rhythm, the custom of holding the last note of each line seems appropriate, but with modern English or American hymn-tunes, many of which have a decided and distinctive rhythm, this custom, which, happily, prevails only in a few isolated churches, gives to the singing a drawling effect which is objectionable to most people.

THE SLIDE WIND-CHEST.

WE are wont to think and speak of Mr. Hope-Jones as a radical of the radicals in the practice of organ building; a person who, with fine scorn, would brush aside many of the time-honored principles of the craft, and supplant them with newly invented devices. It is then with some surprise that we discover him, in an article in *The New Music Review*, defending the old slide wind-chest, and declaring it to be, when properly built, superior to the new-fangled chests which have so generally put it out of existence in this country. We quote briefly from his article:

"It chiefly because of bad workmanship and the use of common lumber in place of the finest mahogany, the pallet and slider wind-chest has almost gone out of use in this country. There is an impression that it will not stand our extreme variations in climate on account of the sliders either sticking or getting so slack as to cause serious 'running.' That this is an erroneous assumption is clear to any one who will carefully test the pallet and slider chests made by Erben years ago and by Odell, of New York, up to the present time. Willis, Hill and all the best-known English builders still employ this wind-chest, and their organs are in use in every part of the world. The chest has suffered in reputation not only from bad work and bad material, but also from bad design.

"Willis would not allow more than seven stops over one pallet. The limit should be five. The 'bars,' and consequently the windways, were at least six inches deep and the pallets some fourteen inches long. With such chests properly made the ear is not able to detect the slightest 'robbing' or 'running.' The pallet and slider wind-chest undoubtedly yields better tonal results than any of the substitutes that this country has provided.

"Mr. Carlton C. Michell (a voicer of repute on this side and in England) never tired of talking of the impossibility of getting an organ to speak well and to 'build up' properly, when round disc valves were employed instead of the older fashioned long pallets. Unfortunately nearly all the larger American organ builders have adopted these cheap and convenient disc valve pallets. This appears to be a step in the wrong direction, for it is absolutely impossible to obtain the best results with reeds or with flue-pipes when the wind is admitted by these small disc valves or by the somewhat similar diaphragm valves."

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Violin Department

Edited by ROBERT BRAINE

SUGGESTIONS FOR BOWING.

1. Place the thumb against the little block of the saddle so that it touches a little on the inner extremity, but never allowing it to go into the hollow altogether. This principle has often been neglected, and one that has frequently been wrong. This position is better both for strength of bowing and for holding the bow. A little practice will make its advantages soon felt. When the hand, which has a tendency to slide, goes some distance from the nut, it is necessary not to neglect putting the thumb back in its proper place.

2. After placing the thumb in its prescribed place, and upon the side, the four fingers, well curved, should be placed in such a manner that the middle of the extremity of the thumb may be opposite the tiny margin between the second and third finger.

3. The knuckles should be parallel with the bow stick.

4. The first finger is an accent or stress finger. The second and third fingers should incline over the stick. The fourth finger should rest lightly on or against the stick. In passages requiring a loose wrist, the position of the fourth finger varies. When playing at the point of the bow, it relaxes.

5. Daily practice: Take the weight of the bow with the thumb and second and third fingers. Draw the bow gently from the heel to the point. Keep the first finger raised until you reach the middle of the bow, then raise the fourth finger and rest the first on the stick. (Prof. Joachim's advice to secure the balancing of the bow.)

6. Play many exercises with the forearm to secure a relaxed elbow joint.

7. Practice the wrist stroke in the middle of the bow and from left to right.—*E. L. Winn.*

* * * * * *

FIORILLO.

Fiorillo, unlike Kreutzer, is often neglected by the student because of his desire to get to the study of the Rode Caprices. Nevertheless the exercises of Fiorillo are very valuable indeed for the study of double stops, trills and for general tonal work.

When all is said and done, a good many teachers of note cling to old traditions in etude work. The earliest extant editions of Fiorillo (Senff and others), have no expression marks for the Largo of the first etude. This was originally played *Forte*, counting four very slowly. The tone should be full and even, there being absolutely no variation. This is excellent practice for those who are inclined to play with a weak tone near the point of the bow. A broad stroke requires a fine arm and excellent bow control. The elbow joint should be very well relaxed. Such passages as occur in the fourth, fifth and sixth measures should be played with some tone color and taste, the eighth note being cut in anticipation of the rest.

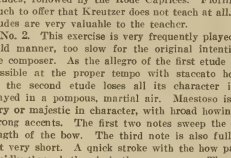
To cultivate a broad free bowing and full tone, one should practice the martelé at the point of the bow where attacks are likely to be weak. Also the frequent practice of the early Kreutzer etudes in fours and thirds is excellent, the bowing being at the point, middle and heel of the bow at different intervals. Then there are staccato scales which aid the student in building a really fine tone in the upper half of the bow: 1. One down stroke and six notes staccato on the up stroke; 2. Two down, at point, and two up staccato; 3. Same exercise using triplets. Begin with the "G" scale in three octaves. The next thing to govern is the broad continuous tone. This can only be done by long and arduous practice of slow scales. Miss Shattuck, in her book of scales, plays one note for two minutes with no variation in force or intensity.

The Allegro.

The Peter's Edition requires that this part of the first étude be played staccato. It is impossible to keep this up during the whole exercise. The original intention of Fiorillo was that it be played legato with a broad free stroke. The triplets are played in the same manner in the upper third or toward the middle of the bow. The sixteenth notes must fall with evenness at the middle of the bow. This is an exceedingly fine study for the loose wrist, and should be practiced very carefully.

At the Hochschule, in Berlin, few of the teachers lay stress upon Fiorillo, preferring the Kreutzer Etudes, followed by the Rode Caprices. Fiorillo has much to offer that Kreutzer does not teach at all. The etudes are very valuable to the teacher.

No. 2. This exercise is very frequently played in a mild manner, too slow for the original intention of the composer. As the allegro of the first etude is not possible at the proper tempo with staccato bowing, so the second etude loses all its character if not played in a pompous, martial air. Maestoso is military or majestic in character, with broad bowing and strong accents. The first two notes sweep the whole length of the bow. The third note is also full bow, but very short. A quick stroke with the bow passing rapidly through the air is the proper one. The whole exercise is played forte. In the second measure, the bowing is short and crisp at the heel, it naturally being played with the up bow. The third measure is legato, broad and free. Trills should be regular and of exactly the right length. All passages like the second measure are played at the heel of the bow. After the first double bar, some position work may be used (second measure). Trills with the fourth finger are very difficult for some players. Practice slow trills daily with the third and fourth fingers. The first finger trill should be practiced very slowly and evenly, great care being shown in string transfers at the close. In octavo work, two fingers must fall at once with force and precision. The whole hand moves at once. In double stops, fingers must fall simultaneously. Double trills are not much more difficult than single ones. They should be played with even tone and the fingers should fall with force If the fourth finger is weak, try some special exercises like these:



SPECIAL EXERCISES FOR FOURTH FINGER.

repeating the exercise, each time faster.

The measure immediately preceding the long continuous trills, should be played with down bow. Practice this passage without the continuous trill on "C" at first (use one long smooth note and lightly dip the bow on the "D" string, as if playing a little accompaniment). Let the trill be continuous when changing from up to down bow and vice versa. Every note should be cut shorter if before a rest. This must be observed through the whole exercise. When two chords occur, the first is to be played with the up bow. All chords should be played with a broad tone. This exercise, so often neglected, should be played long and faithfully, for it is the basis of other work which follows logically in our study.

When playing the 22d Concerto of Viotti, I always return to the etude of Fiorillo and review it for the sake of the trills. This, with a favorite one of Kreutzer, aids me greatly in bringing my left hand under control very soon.—*E. L. Winn.*

HOW TO ACQUIRE TONE.

August Casorti, in his excellent work, "Technic of the Bow," has a study consisting of 44 notes, the duration of which is 90 minutes, or at the rate of about one minute to each bow. The exercise consists of the scale of G, commencing on the open G string and extending upwards three octaves, and then descending. He gives other exercises at the same rate of a minute to a bow, and finger exercises and melodies in sustained tones at the same extreme slow movement. Very few violin students have the patience to spend forty minutes in playing forty-four notes, but the value of playing these extremely slow sustained notes is little short of incredible for training the muscles.

The pupil can easily try it for himself. Let him stand in front of the clock and attempt to continue one bow until the clock has ticked off sixty seconds, and he will at once grasp the difficulty of the thing. Casorti says of the "sustained tone," which these exercises are designed to aid in acquiring: "The sustained tone is at once the most difficult, and the most important of all strokes. It is executed with the full bow, without expression, and with a mere breath of tone, and no movement whatever of the stick. The duration of each bow is a minute.

"Viotti, having been out of practice for a time, practiced the sustained tone for two hours with and without finger exercises, and said that after this his fingers felt as if he had never interrupted his studies. For those who feel timidity before an audience the practice of the sustained tone is indispensable for steadying the nerves and giving precision of bowing. It is also well to execute this method of bowing with a full tone, in which case the duration of the sustained tone is 30 seconds."

It must not be supposed that the comparative beginner in violin playing can produce sustained tones of 30 or 60 seconds in length. This is possible only in the case of advanced students, and even they will only succeed in mastering it by long practice. From the very beginning, however, the teacher should insist on his pupil doing a certain amount of long sustained bowing each day. The beginner should be required to practice on the open strings or the notes of the scale, at the rate of eight or twelve seconds to each note. As his proficiency increases the number of counts to each note can be increased. A fine sustained singing tone is by all odds the chief beauty of the violin, and the great secret of its acquirement is the practice of long tones. The greatest teachers of the world insist on this slow sustained practice above everything in the world, as the sustained tone is the basis of all good violin playing. The beginner on the violin invariably bows in a short, nervous, jerky manner, and has not the slightest conception of producing long, singing tones until he has been compelled to practice them long and faithfully.

This extremely slow bowing gradually trains the muscles of the wrist and arm to the production of a pure steady tone, and paves the way later on for the application of pressure without producing a harsh scratching tone.

A discovery has just been made in Genoa which will delight all music lovers. It is a well-known fact that very little remains of the musical compositions of Niccolo Paganini, the sensational violin player, for the reason that what his contemporaries deemed his most original and charming creations were often the inspiration of time and place, and often, too, their transcription was impossible. Moreover, much of the music that to-day bears his name has been radically changed.

And now in Genoa fourteen of his compositions have come to light, all written in the maestro's own hand. Among them is the famous "B minor concerto" which astonished the musicians of his time, and, whether executed by Paganini himself or by his successor Sivori, never failed to arouse fervent applause.

Paganini published during his lifetime only five works—"Ventiquattro Capricci per Violino solo dedicati agli artisti," "Sei sonati per Violino e Chitarra," "Sei Sonati per Violino e Chitarra," and in two volumes "Tre gran Quartetti a Violino, Viola, Chitarra, e Violoncello," making in all thirty-nine pieces.

HOW TO WORK WITH BEGINNERS.

Three Papers.
II.
Faulty Intonation—Some Remedies.

BY ARTHUR L. JUDSON.

After the elementary tone work of the previous article has been elaborated, by much careful practice, the pupil is ready for fingering. The tone work should be done in the easiest possible manner, and consequently, if students are to obtain the best and quickest results, they should be allowed to practice bowing for the first week or two with the left hand resting against the body of the violin. Many teachers will object to this, but I have tested it for a long time, and find that pupils taught in that way can acquire correct tone production the more quickly, and have no bad position of the left hand to overcome when beginning to finger. The keynote of work with beginners is concentration on one thing at a time.

Some pupils are fitted by both nature and temperament to play the violin, and for them the correct position is easily acquired. But with others we must work carefully, or such wrong will be done that it will take weeks to overcome it. With this class of pupils I first put down the bow and cause them to fix their attention on the correct placing of the left hand. The first thing to be settled is the position of the elbow; this should extend so far under the violin as to be visible when the instrument is held in position. The wrist should be slightly arched out from the body; extremes of position, either resting the hand against the body of the instrument, or holding it as far away as possible (as if the violin were red-hot), are to be avoided. I have found these positions to be the most common of all bad positions, strange as it may seem.

With an incorrect position of arm and wrist a good position of the hand on the neck is impossible. The best way in which to fix the hand in position is to have the pupil place the hand exactly at the end of the finger-board, with the neck resting on the last joint of the index finger. If the fingers are long it is necessary to advance the violin nearer to the joint above, and if shorter, toward the first joint. I have never known a case, however, where it was necessary to use the hand in such a position that the last joint came level with the finger-board; in such a case the pupil had better study some other instrument. By then placing the first finger on B on the A string, and seeing that the intonation is perfect, one ought to find that the finger makes almost an exact square with the finger-board as the base. If this position is held and the other fingers dropped, one at a time, each will be found to make a less perfect square, until with the fourth finger a perfect arch is obtained. Probably all of us remember those beautiful pictures in our old German violin instructors, in which each finger makes an ideally perfect square; those were the days in the imagination of the designer. While the perfect violin hand makes a gradual change from square to arch, yet, because of exceptionally long first fingers or very short little fingers, many of our pupils are unable to attain anything like a perfect position. In such a case I should allow the student to take the easiest position, seeing only that the hand is not shifted when the little finger is used; this is a sufficient safeguard against bad intonation. The thumb should be placed as low on the neck (toward the scroll) as possible, and resting against it with not more than the first joint. If the thumb is long, the teacher will have to be satisfied with a more clumsy position. In such a case the thumb will have to project above the finger-board a little above the first finger; extreme care should be taken to see that it does not cling to the neck of the violin. The freer the position of the thumb, the easier the shifting from position to position becomes in advanced work.

Most teachers are satisfied with a correct position of the hand, and do not notice that the dropping of the fingers may cause bad intonation. The arching of the fingers once gotten that position should be kept and the fingers raised from the hand joint, just as one would do in opening and closing the hand half way. Any other motion of the fingers means, in slow passages a loss of time and legato, and in fast movements, bad intonation, because the fingers must go down before they are in position. The size of steps and half-steps must depend on the thickness of the finger tips; no hard and fast rules can be made, though much can be written on the subject.

After the position is correctly fixed the pupil may fail absolutely of correct intonation. Then, after vainly trying to correct this, the teacher says, "You must stop studying violin; you have no ear." In 999 cases out of 1,000 this is untrue. In fifteen years of teaching I have found but one such case, and that pupil was really tone deaf, and could neither play a tune on piano or violin, or sing one. The teaching of intonation should be by a system of distances; the ear may note a wrong tone after it is made but cannot assist in placing the finger. How can my ear tell me whether a note is in tune if I have not played it? And yet that is what we say in a majority of cases when we say a pupil cannot play because he has no ear. Accustom the pupil to estimating the distance from one note to another, not by sight, but by the "feel" of the distance, and you will be surprised at the results obtained. It is no more difficult than learning to operate a typewriter without looking at the keyboard.

CARING FOR THE VIOLIN.

To make a success as a violin soloist orchestra player, or teacher, it is not sufficient for a violinist to be simply able to play well. He ought to understand thoroughly the care of the violin and bow, he ought to know how to string his violin correctly, the best kind of strings suited to his instrument, and all the countless little details which go to keeping his violin and bow—the tools of his trade—in perfect condition. I was strikingly reminded of this fact not long ago by the mishap of a young lady who had been invited to play Sarasate's "Zigeunerweisen" at a musicale given at a private house. The young lady is an excellent player with big technic, and her solo was looked forward to as the event of the program. Now here is what happened:

The young lady in question had a lengthy ride on the street car to reach the place where she was to play. It was a very cold evening, and after getting off the car there was a walk of six blocks. When she arrived in the music room where the concert was to be given she placed her violin case on top of the piano and proceeded to have a good time chatting with friends until it should be time to play. When the time arrived, she took her violin from its case, and proceeded to tune it. She found that the piano and violin were a quarter of a tone apart as regards pitch, so that the entire tuning of the violin had to be materially changed. The violin had become thoroughly chilled by the cold air, as it was not protected in the case by a wadded silk covering as it should have been. The players' fingers were warm and moist on coming from the cold of outside to the warm air of the concert room, and were perspiring freely. The result was that before thirty bars of the solo had been played the violin was so much out of tune that the young lady had to stop and tune it all over again. She then started at the beginning again, but had to tune again when she had reached the middle of the second page. In all the violin required three tunings in the course of the number, and was at no time in good tune. The fine effects of the young artist's good playing were lost and the rendition proved a complete failure, owing to the violin being out of tune, the stoppages to tune it, and the consequent nervousness of the player in consequence.

Now here is what a violinist should do on arriving at the place where he is to play: the violin should be taken from the case and thoroughly tuned with the piano which is to be used for accompaniments, or with the clarinet or oboe of the orchestra, if it is to be an orchestral evening. Then the player should play scales or other passages until the strings have changed as much as they will under the influence of the warmth and moisture of the fingers. After a few minutes of playing it will be found that the strings will have changed pitch considerably, if the hand of the player is very moist and warm, and the air of the room warm. The instrument should then be tuned again, to the pitch of the piano or clarinet. This tuning and warming of the strings by the fingers should go on until it is found that the strings have become adapted to the warmth and moisture and have stretched all they will.

If the concert is given in a public hall the player will have abundant opportunity to tune back of the scenes; if at a private house he can use the fingers of the left hand on the strings without using the bow.

VIOLIN QUERIES.

H. W.—You can buy bow hair for violin bows at any music store. If your music dealer does not keep it, he can easily get it for you, or give you the address of a music dealer in one of the large cities who does. The article you state you are writing on the care of the bow will receive the prompt attention of the editor, if you send it to The Etude. It is very difficult to put hair in violin bows in the proper manner so that the tension of the hair is even and the hairs are arranged in perfectly straight lines. We would advise you to have the work done by a good professional violin maker, if you wish your bow to produce a good tone.

J. W.—Notes in violin music marked pizz, with a cross printed above or below them are executed with the left hand, and with either the third or fourth finger, according to the passage. In scales of left-hand pizzicato all the fingers would be used one after the other. A good work on bowing is "Technic of the Bow," by August Casorti. Theo. Presser, publisher of The Etude, will send you a list of works on harmony, any of which will give you the information you seek.

S. C. S.—In playing at the frog and lower half of the bow the little finger should at all times be kept on the stick. At the point of the bow and upper half it does not make so much difference.

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In executing the staccato bow, tremolo bowing, springing staccato bowing, etc., many violinists think that it helps them to keep the little finger off. The writer has seen more than one world-famous violin virtuoso lift both the third and fourth fingers from the bow when executing the pure staccato bow, although keeping all fingers on the stick at other times. These artists seemed to feel that the lifting of the two fingers gave them a freer movement of the wrist when executing staccato. As a general proposition, the little finger should remain on the stick as much as possible.

F. C. B.—A brilliant trill on the violin comes from two things: first, the evenness with which it is executed, and, second, the force with which the trilling finger falls on the string. You can acquire it, if you did not take up the study of the violin too late in life, by systematic practice. For acquiring the trill most violinists and teachers rely on the following studies in Kreutzer: 14, 15, 16, 17, 18, 19, 20, 21, 38. There is nothing finer in the literature of the violin for the practice of the trill than the foregoing. The fingers must strike the string with force enough to be audible in a room of ordinary size without the bow being used—like little tack-hammers, in fact. To produce a perfectly even trill is a very great difficulty, and is achieved by slow practice at first, the speed being gradually increased as proficiency is obtained.

J. G.—In the first position E flat, A flat, and D flat are all played with the fourth finger on the A, D and G strings respectively. D flat on the A, G flat on the D, and C flat on the G, are played with the third finger.



CHILDREN'S PAGE

PRACTICE MAKES PERFECT.

A DIALOGUE RECITAL BY CAROL SHERMAN.

(To be spoken by children at Junior Musical Clubs or Musical Parties.)

[NOTE:—This dialogue may be adapted by the teacher to suit almost every imaginable occasion. The names of the children may be altered to suit circumstances. For instance, some of the names may be changed to boys' names if the teacher or club leader desires to introduce boys who play cleverly. It is a fine idea for a closing recital for the teacher who has children as pupils. It breaks away from the old "cut and dried" lines and introduces a little originality, which audiences will appreciate. Children are born actors and with a little training the teacher will find, that they will enter a recital in this form, whereas they might dread the old-fashioned stiff and formal recital, which usually results in getting the child half scared to death before the first number of the program. It will attract interest to the teacher's work and it will be found that many people in small towns will attend an event of this kind and remember it for years, whereas the ordinary old-fashioned recital is forgotten.

The character of the pieces and the number may be regulated by the ability of the teacher's pupil.. If it is desired to have more pupils take part, simply change the names before some of the speeches and introduce other names. Do not hesitate to adapt and improve the dialogue to suit your immediate needs. We simply give you the skeleton for you to build up and work upon. For instance, if you feel that the effect would be better, you might introduce a chorus, or a duet, or a "two piano" piece at the end. In such a case have Alice find the music done up in her music roll ready to take to her lesson that afternoon. It would, of course, be necessary to write a few lines to make this alteration natural.

Have a number of chairs provided for the children and encourage them to be natural and not to assume stiff positions. They should rise and sit and move about just as if they were really out for a recess. It is best not to give specific directions for gestures, etc., to children as they make them wooden in their action at entertainments of this kind. The piano-player idea has been introduced simply because it is engaging the attention of teachers at present and because indolent pupils often fail to continue their musical education in homes where mechanical devices are introduced. If you do not desire to use this part in your dialogue it can easily be removed.

Each child should have a separate copy of THE ETUDE if possible, as only in this way can they be made familiar with all the parts. The dialogue should be memorized and should be letter perfect in every respect. We have seen a dialogue recital of this kind put into practical use and its success has impelled us to insert this one in our May issue so that our readers may have ample time to prepare it for recitals given at the closing of the spring term in June. We will be very glad to hear from those who have tried it.—THE EDITOR.]

SCENE: The assembly of a public school during recess.

The Characters.

ALICE WILLIAMS,
ETHEL HUNTER,
EDITH BAUER,
AGUSTA FULTON,
WINNIE KELLEY,
GWENDOLYN ATHERTON,
HOWARD PHILLIPS.

ETHEL: Oh! dear, I have to go home right after school and practice. I just hate it.

ALICE: Do you have to practice right after you go home?

ETHEL: Yes, isn't it horrid?

EDITH: Mamma lets me play in the street for about an hour, then I come in and do my practice, then I feel so much fresher after I have had some good air and a play.

HOWARD: You don't have to play scales or you wouldn't say that.

EDITH: Yes, I do play scales.

AGUSTA: I never heard you play a scale in your life.

ALICE: Neither did I. I don't believe your teacher teaches you the scales.

EDITH: Well, I do just the same; come over to the piano and I'll show you.

(Edith goes to the piano and plays any good teaching piece filled with scales within the player's grasp. The teacher must select a pupil for this part who can play such a piece very effectively. "Two Flowers" by Koelling, "Simplicity Valse" by Suter and the first movement of Mozart Sonata No. 1 in C Major are effective illustrations.)

HOWARD: I don't call those scales. That's a piece.

EDITH: Yes, but it's full of scales.

ETHEL: Well, I didn't know that they put scales in pieces like that and made them pretty. I thought that they only used scales to limber up the fingers.

ALICE: So did I.

AGUSTA: Why, they put all sorts of things in pieces. I know a piece made up from trill exercises.

WINNIE: Play it for us.

AGUSTA: It goes this way.

(Agusta sits down and plays some piece like Bachmann's "Valse Parisiana." If preferred, the teacher may change the dialogue so that some piece illustrating five-finger exercises may be inserted, such as Hugo Reinhold's "Shadow Pictures" or Necke's "Rübezahl." Any similar technical point may thus be taken up and illustrated at the teacher's discretion.)

WINNIE: Oh, it must be lovely to play,—I wish I had a piano.

GWENDOLYN: Why don't you get one?

WINNIE: That's what I asked papa the other night.

GWENDOLYN: What did he say?

WINNIE: Not while your mother needs a new washboard. If we could afford a piano I wouldn't ever say I didn't want to practice. Oh how fine it must be to have a piano! I just love music. I go to the park every time the band plays.

ALICE: Can't you come over to my house and play on ours? I know mamma would be very glad to have you.

WINNIE: Oh, wouldn't that be fine!

ETHEL: And I'll lend you all my music and my Standard Graded Course and everything.

WINNIE: (Delighted) You will?

EDITH: And Alice and I will help you learn and play duets with you.

WINNIE: Oh, it will be better than having a doll's house, won't it? Alice, do you think I could ever learn to play that pretty piece (here insert name of some favorite piece in the pupil's repertoire) that I like so much?

ALICE: I had to study three years before my teacher would let me take that. She says that one of the very worst things a teacher can do is to give pupils pieces that are too difficult for them. Would you like me to play it for you?

ALL: Yes.

(Alice plays. This part should be reserved for the teacher's best pupil at her discretion.)

GWENDOLYN: Ump! That's pretty hard, but it isn't nearly so hard as a piece I play.

AGUSTA: What do you play on? Nothing but an old piano player.

GWENDOLYN: Well, it don't make me practice and that's all I care about.

AGUSTA: My mother says that she spent enough time treadling a sewing machine and she don't intend to have me spend my days treadling a piano machine and then end up without any knowledge of what music really is.

ALICE: That's just right. I never used to think so, but since I have been studying with Miss Gray I have learned that you just have to study out certain things in music just as you do in arithmetic and that the easiest way to learn those things is to play the piece. Miss Gray says that all the great thinkers on music in the world have agreed that it is the music you are able to play or to compose that makes you a real musician.

EDITH: You mean that hearing music is not enough?

ALICE: Hearing music is very lovely, of course, for those who have never had the time or the opportunity for study, but Miss Gray says that it is not the music that we take in at our ears, but rather the music we think with our minds and give out at our fingers or our throats, that makes music of any use whatever in training our minds.

ETHEL: Now I understand. Playing one of those piano machines is just the same as if I were to take up this Geometry on teacher's desk and try to read it through. I don't know what the signs mean, but I can read all the words.

GWENDOLYN: (Almost crying.) I think that you are just too horrid for anything. Our piano player cost three hundred dollars. You girls are all jealous because you can't afford one.

EDITH: It's not so. My father used to be organist in a large church. He had a piano player offered to him for nothing the other day. He says that he wasn't going to have anything in the house that would tempt me from the real work I ought to do, and that he wasn't going to exchange my musical education for a few rolls of paper. Why I would rather have the fun of playing this piece than all the piano machines in the world.

(Plays some piece in her grade.)

HOWARD: That's very pretty. You seem to play so that everybody wants to listen. What makes your playing so interesting?

EDITH: I think that it is because my teacher tells me stories and makes me try to imagine things.

AGUSTA: Isn't that fine? Last week she told me a story about a camp of gypsies and got me so excited that I could see the fire burning, and the old fortune teller, and the gypsy queen. I could see the little children, the horses grazing and then the dance in the moonlight. Then she gave me this piece.

(The pupil can then play any good gypsy piece, depending upon her advancement. Haydn's "Gypsy Rondo," Koelling's "Hungary" or Behr's "Camp of the Gypsies.")

GWENDOLYN: That's an awfully pretty piece. Do you suppose that your teacher would take me as a pupil?

AGUSTA: I thought that you didn't want to practice.

GWENDOLYN: Yes, but you see, I want that piece and you can't play anything on the player unless you have the roll. They don't make that piece for the player.

ALICE: That's the worst of music that comes in a roll like wall paper.

EDITH: Don't be too hard on the piano player. Papa says that there are thousands of people who have never had a chance to learn and who suddenly make a great sum of money later on in life who think more of their piano players than they do anything else. Then they have a value for College Courses in "How to Understand Music." Besides, he says that there are fine things like arrangements from the symphonies that no one can play with ten fingers that sound fine on the piano player.

ETHEL: But you can always play those things in duet form, my teacher says, and have a great deal more fun while you are doing it.

ALICE: That's true. I never thought of that. I think music study is great fun anyhow. I love to learn about the men who made the music.

WINNIE: I read all about them in a book at the library.

ETHEL: You must love music to do that.

EDITH: My teacher has us write biographies, and I think that it's fine. Here's one I just finished; it's about ——

(Here the teacher should insert some biography of some famous musician, composer or performer, written by one of the pupils. This is far better than having the pupil read one that is already in print or one prepared by the teacher.)

ALICE: I'm so glad to hear that. I play a piece by that composer and I always wanted to know more about his life. The piece is ————. (Here insert name of piece.) It goes this way.

(The pupils applaud Alice. A school bell rings and the children join in a merry shout and rush away.)

"All music, even the simplest, resembles poetry in requiring regularity of accent and system in cadence. In regard to the former there is a greater strictness in music than in verse; for, with very rare exceptions, the accents recur at perfectly regular distances throughout a piece of music. The only analogy in music to prose is to be found in recitative, which is simply declamation sung instead of spoken."—*Prout.*

AUNT EUNICE'S LETTER.

MY DEAR NEPHEWS AND NIECES:—I am writing to you this month upon the subject of "getting ready for the lesson." Of course "getting ready for the lesson" really means all that you have done in the way of practice since the last lesson, but there are certain things that you can do just before the lesson which will help you and your teacher a very great deal and which you should never neglect.

Music is different from your other studies. I wonder how many of you could tell me why? Well, the reason is this. In most of your other studies you can do all your thinking at one time and then the things you have learned remain stored up in your mind. Then you can go out and play and come back and remember everything you have learned. With music, however. we have to think of the fingers as well as the mind, and if your fingers are not in good shape for playing you may have a poor lesson, no matter how well you may think you know it.

Getting the Fingers in Shape.

Your hands are really little machines for doing what the mind tells them to do. The machines must be in good order or the mind can not run them. An engineer can not run an engine with some parts that are out of order. An engine must be oiled and examined every little while. Did you know that you could oil your hands in much the same way that an engine is oiled? Nature manufactures certain fluids that oil the joints and these fluids are brought into use by hastening the circulation of the blood by means of exercise. As soon as we commence to exercise the blood commences to flow more freely in the parts we exercise, and with the increased flow of the blood comes what your teacher would call "flexibility." We say our hands are flexible when the fingers move freely and elastically and not stiffly. One of the things you need just before your lesson, then, is exercise for the arm, the fingers and the hand.

Exercises to Prepare Your Hand.

Any of the exercises you have seen done with dumb-bells or Indian clubs are good for you if you do not overdo them. They enable you to strengthen the muscles and get the blood in better circulation. Ask your teachers about Dr. Mason's "Relaxation Exercises" found in the first book of "Touch and Technic." It would be hard to find better exercises to get the arm ready for the lesson. I once saw the late Edward Macdowell using exercises of this kind just before he was going on the stage to play at an important concert. If you only do them for five minutes before the lesson they will help you. Your teacher will also be very glad to indicate some little keyboard exercise she would like to have you try, if you will ask her. If you have to go away from home for your lesson, it is wise to rub your hands occasionally and shake them as in the Mason "Relaxation Exercise" while on the way to the lesson. You will find that exercises of this description will often make your lesson twice as valuable to you.

Glance Over Your Work.

You should also glance over your work for the coming lesson. Take a pad of paper and make a note of every little sign you don't understand. If you have some part that has been giving you a great deal of trouble mark it, and then ask the teacher if there isn't some little technical exercise she can prescribe for this trouble. She will gladly do it and thank you for your thoughtfulness in thinking about it.

Get Your Mind Ready.

Don't think that you can go to your lesson with your mind filled with other things. You must fix your thoughts upon what you want to do. This is one of the ways in which most lessons are wasted. The pupil has been playing out in the street and rushes right into the lesson, and it takes some time before he can get to think musically. The result is an unsatisfactory lesson, and the poor teacher gets blamed for being cross when she is only trying to make you think right and not make so many mistakes, due to the fact that your mind is not upon your work. A far better way is to make up your mind to spend five or ten minutes before the lesson, thinking about what you have to do and the best way to do it. If you have never tried this plan, just see how it will work at your next lesson. If your teacher tells you that your lesson is better, tell her what you have done and she will be delighted.

I told you that I was going to try to find out some new games for you. There is one in this department this month that I know is a fine one. I have also had Carol Sherman prepare a dialogue recital that you should show to your teacher. This is a new idea and she might want to use it at the close of the spring season.

This is the time of the year when everything seems to turn to music. The blossoms are bursting and the birds are singing and the world has put on her splendid green gown again. There is new life, new vigor, new joy everywhere. This is the time of the year you should do your best work. Get all the fun you can out of your music and give all the pleasure you can to others through it.

Sincerely yours,

AUNT EUNICE.

WHO WROTE THEM?

TEACHERS who like to ply their pupils with questions of an educational character will find the following list of noted masterpieces an excellent one. The idea is to supply the names of these composers. This will also be found an excellent idea to adapt as a game for musical parties. When thus adapted the teacher should have separate lists of the names prepared in advance, with room for the pupil or guest to write in the composer's name. There should, of course, be as many lists as there are pupils. A very good prize for this game would be "Music Talks With Children," by Thomas Tapper.

1. The Messiah; 2. Creation; 3. Elijah; 4. St. Paul; 5. Parsifal; 6. Carmen; 7. Faust; 8. Bohemian Girl; 9. Cavalleria Rusticana; 10. New World Symphony; 11. Surprise Symphony; 12. Domestic Symphony; 13. Scotch Symphony; 14. Pathetic Symphony; 15. Emperor Concerto; 16. Military Concerto; 17. Scotch Rhapsody; 18. Well Tempered Clavichord; 19. Peer Gynt Suite; 20. Gipsy Rondo; 21. Moonlight Sonata; 22. Invitation to the Dance; 23. Rustle of Spring; 24. Melody in F; 25. Flower Song; 26. Polish Dance; 27. Narcissus; 28. Woodland Sketches; 29. Day in Venice; 30. The Last Hope; 31. Awakening of the Lion; 32. Erl King; 33. Happy Farmer; 34. Norwegian Bridal Procession; 35. Swedish Wedding March; 36. Angels' Serenade; 37. Danny Deever; 38. Largo; 39. Lost Chord; 40. The Rosary; 41. Who is Sylvia? 42. Two Grenadiers; 43. Cats Fugue.

A NEW GAME FOR MUSICAL PARTIES.

"Musical 'What Am I?'"

THIS game is one of the best ever known for getting people acquainted and for starting the fun at a musical party.

Prepare from fifty to one hundred slips of paper one-half inch wide and one and one-half inches long. The number will depend upon the number of guests expected. On these slips write the names of composers, singers, virtuosi, musical terms representing parts of musical notation, names of musical instruments, etc. Secure a paper of pins and for convenience have them emptied into a cup or saucer.

The plan of the game is to pin a slip upon the back of each guest. The guest then goes to any one of the other guests and says, "What am I?" The other guest must then reply in such a manner that the name of the slip on the questioner's back is not revealed, but some characteristic of the name, person or thing is given. It then becomes the object of the player to put the answers received together, and determine the name on the slip. This is not as simple as it seems at times.

Let us suppose that the player has a slip pinned on him with the name "Staff," and receives the following answers: "You are horizontal." "You are a collection of lines." "They put notes upon you." The player can thus easily guess the name. Suppose he has the name of the composer "Beethoven" on his back, and receives the following answers: "You are a great composer." "You lived in Vienna." "You knew Haydn." "You were born at Bonn." "You wrote a number of Sonatas." "You wrote the 'Moonlight Sonata." Thus the questions develop a kind of musical educational pastime that must be beneficial and at the same time highly entertaining and fascinating. Children enter into this game with high spirits and are always glad to play it. When a player guesses a name he goes to the person who is giving out the slips and secures a new one. The one who has the most slips at the end of the game wins the prize. A suitable prize for this game would be a set of postal cards with the portraits of the great composers and their birthplaces.

The following is a list of names that might be used at the teacher's discretion:

Composers' Names.

Abt, Beethoven, Dvorak, Max Bruch, Chopin, Cherubini, Grieg, Goddard, Gluck, Haydn, Bach, Handel, Mendelssohn, Schumann, Schubert, Weber, Wagner, Mozart, Franz, Rubinstein, Liszt, Strauss, Debussy, etc.

Musical Terms.

Brace, Staff, Leger Lines, Bars, Phrases, Motives, Notes, Clef, Treble, Bass, Arpeggio, Staccato, Note, Scale, Chord, Lento, Adagio, etc.

Musical Instruments.

Piano, Organ, Violin, Flute, Clarinet, Cornet, Trombone, Drum, Triangle, etc.

PUZZLES.

THE names of the first ten readers of THE ETUDE sending in correct answers will be published in the next issue.

Musical Double Acrostic.

When correctly guessed and arranged, one name above the other in order as given, the first and last letters, read down, form the names of two renowned composers of operas.

1. The nation that produced the Psalms.
2. An opera by Gluck.
3. The given name and initial of the last name of a gifted Danish composer.
4. The name or the city where Handel's "Messiah" was first given.
5. A word calling for a repetition of a performance.
6. The author of 'Ein feste Burg."

Missing Musical Term Puzzle.

Fill the blank spaces with musical terms that will make good sense of the sentence.

1. One good —— deserves another.
2. At the —— of day a bird —— its evening song.
3. There was a perceptible —— in his voice.
4. You think yourself very ——, don't you?
5. Don't cast —— on a poor man.
6. The hunter carried a —— of birds in his hand.
7. He let down the pasture fence ——.
8. Now —— a string to it and —— it tight.
9. He paid his —— with interest.
10. He sat down to —— on a —— stone by the wayside.

ELMA IONA LOCKE.

Hidden Musical Instruments.

. Does the interurban, John, run on High or Nelson Street?

2. The teacher calls "ax" a phonetical puzzle.

3. Take away that rum, Peter, for ipccac or nettle tea is better for rheumatism.

4. I saw a crazy man doling out apples to another maniac, Larine, they called him—the first man was named Ostrom; Bones, his dog, was with him.

5. Where is Bob? O, Edward is trying to tell you that the basso on the left hand side of the chorus can not sing.

6. At the Zoo: Have you seen the new camel? Odeon is such a queer name for the beast.

7. I shall not attend the concert. Ina says if lutes were only used to accompany the voices, it would sound better.

8. A double bass viol and two other instruments softly repeated the strain.

Musical Abbreviations.

My 19-2-8-13 increases in tone.
My 9-3-16-4 is marked.
My 3-20-10-19-7 touches lightly.
My 5-16-12-9 is a shake.
My 2-15-4-6-20 precedes an aria.
My 14-1 is very softly.
While my 17 is nearly opposite.
My 11-18 and y deuotes the signature.
My whole of 20 letters is known by every music student.

C. W. BEST.

PERSISTENCE PAYS.

"MME. TETRAZZINI ought to be able by force of example to teach many things to ambitious young singers. For instance, she has been before the public for fifteen years, and yet great popular success has come to her only within the last two. It is said that she studied only six months or some other equally ridiculous period. That means that she took instruction from a master only for a brief time. But it would be foolish to say that she had not studied longer than that. The real singer is always studying. Mme. Tetrazzini has undoubtedly spent no little time in the consideration of her own vocal gifts, her resources and her limitations; and she sings with a manifest understanding of them."—W. J. Henderson, in the "New Music Review."

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary National Federation of Music Clubs)

A COSTUME CONCERT OF ANCIENT MUSIC.

[The following is an excellent description of a concert that was given for charity in Pittsburg, and through which a sum of sixty dollars was raised —the admission rate being twenty-five cents. The plan is novel, attractive, and at the same time entertaining and thoroughly educational. We wish that many of the readers of THE ETUDE would send us similar ideas that have been tried with success. We desire to make this department particularly helpful, and anything you have done in connection with your club work that you feel would be of interest to your fellow-teachers we would be very glad to have described.—EDITOR.]

Editor of the Musical Club Department:

I take pleasure in enclosing the program of a concert that was the culmination of a line of study which our club has followed during the past winter, and which may be of practical interest to other teachers.

Organizing the club in November, we took up the study of music history in so far as it concerned the origin and development of the different forms of music written distinctively for the clavier group. We began with the old dance suites, then national dances, both ancient and modern. After that the sonata, the prelude and fugue, and a miscellaneous group: the pastorale and musette, ballade, fantasie, nocturno, etc. Numbers were prepared and played before the club, illustrating each subject as its characteristics were analyzed and discussed at the club meetings.



IDEA FOR COSTUME REPRESENTING COLONIAL PERIOD.

The idea was then suggested of giving a concert entirely of ancient music in costumes of the period covered, with the piano "doctored" to imitate the harpsichord in sound. Much enthusiasm was expressed, and a search was begun for the oldest pieces to be found, our idea being to arrange the numbers, or, rather the composers, chronologically from the earliest writers down to and including Mozart. After an immense amount of pleasure in selecting and arranging our program and in planning appropriate costumes, the concert was given and with great success, and was voted by all who attended to be as artistic as it was unique.

Before opening the program, the directer of the club gave an outline of the scope and character of the entertainment, dwelling upon the point that the concert was not intended to display the proficiency or talent of the players, except as a (very necessary) means to the end of giving a representation of what music was played and how it was played in ancient times. The stage was arranged in as old fashioned style as we could make it, and was lit by candelabra placed on either side of the piano.



IDEA FOR COSTUME REPRESENTING ELIZABETHAN PERIOD.

An ultra modern grand piano was used, inch wide strips of felt and of paper being woven in between every third string about six or eight inches back of the damper to produce the "plucked" quality of tone characteristic of the harpsichord. The imitation was very fair. Paper alone produces too much "buzz," but with the deadening effect of the felt that defect was largely obviated. The program was given by eight of the more advanced performers in the club—their ages averaging 15 years—with one gifted tot to represent Mozart's little sister, in which rôle she created a furore, not alone by her playing, but by her costume, carefully planned, even to the cap, after the way the sister appears in the engraving that was printed in THE ETUDE some months ago, where she and the young Mozart are shown playing together. The only boy on the program was cleverly gotten up to represent Mozart as a youth. The older girls selected different periods.

Costumes.

One, a stately blonde, as a maiden of Queen Elizabeth's time, dressed in deep yellow and ecru satin with cream lace and pearls; another, a Watteau Marquise, in pink with high powdered hair and a patch; a third, in a Marie Antoinette costume, and the rest in empire gowns made out of—shall I whisper it?—cheese cloth at 5 or 6 cents a yard. I mention the cheapness of the materials only to show that very little outlay was required to produce a most artistic effect. Let it not be thought that too much attention was given to the picturesque side of the entertainment to the detriment of its musical excellence. Quite the contrary. They played with a delicate grace and elasticity only too often absent in the interpretation of the older compositions, because by dressing the part their imagination was quickened. The idea of such a concert was not wholly original. I had the good fortune to attend Mr. Arnold Dolmetch's lecture and concert on ancient musical instruments some two years ago.



IDEA FOR COSTUME REPRESENTING MOZART'S LITTLE SISTER.

The Program.

William Byrde, 1538-1623, "The Carman's Whistle;" Dr. John Bull, 1563-1628, "The King's Hunting Jigg;" King Louis XIII, 1601-1643, "Air Amaryllis;" Francois Couperin, 1668-1733, "La Tendre Nanetta;" Louis XIV, 1688-1715, "Pavan;" Jean Phillippe Rameau, 1683-1764, "La Poule" (The Hen); Georg Friedrich Händel, 1685-1757, (a) "Courante," (b) "Allemande," (c) "Air a la Bourree;" Domenico Scarlatti, 1685-1759, (a) Pastoral, (b) Burlesca, (c) Sonata in one movement; Johann Sebastian Bach, 1685-1750, (a) First Prelude from the "Well Tempered Clavichord," (b) "Air di Postiglione and Fugue a Imitazione della Cornette di Postiglione;" Padre Giovanni Battista Martini, 1706-1784, (a) Gavotte, (b) Baletto; Giovanni Battista Pescetti, 1706-1766, Presto; Wolfgang Amadeus Mozart, 1756-1791, (a) Rondo, written for his little sister, (b) Sonata in C maj., (c) Fantasia in D min.; Franz Joseph Haydn, 1732-1809, Andante.

HELEN M. BIEDERMAN.

ENDOWED CLUB MEMBERSHIPS.

MANY of the women's clubs throughout the country while conducting musical work of a most commendable character are limited in their usefulness, owing to the fact that the benefits of the club are reserved for the members of the club and the members only. In many cases membership to a woman's club carries with it an initiation fee and a system of regular dues that entail a very considerable expense, that frequently puts membership to such clubs beyond the reach of ladies with limited means. One club in New York, which is really nothing more than a kind of lyceum bureau for society women, charges an admission fee of fifty dollars and the annual fees are little less. Of course the greatest artists are engaged to sing and perform, but the benefits are only for those who have the money to become members. After the fee is once paid the members take little active interest.

Other musical clubs throughout the country have what is known as an "exclusive" membership, and boast of it, as if it were a distinction to hoard musical advantages. Their members are frequently composed of the newly-rich members of the community who are loath to mix with their sisters who have been less fortunate in the race for success of the material kind. It is thus with much pleasure that we call the attention of our club readers to the movement initiated by the Cecelia Club of Grand Rapids, Michigan. Last month we mentioned their work in conducting concerts in factory centers, and this month we will state their method of endowed scholorships.

Realizing that the dues of the club might prove exorbitant to many students who would be greatly benefited by membership they resolved to form endowed memberships, by which talented young musicians might become members without the payment of fees. These memberships now number eight, and each membership is good for one year. They are open to student residents of Grand Rapids who are not members of the society, and are awarded to the most efficient contestants by a committee consisting of the ex-presidents of the society. Each contestant is required to play or sing a competitive number, named by the committee and a number chosen by herself, also to pass a moderate test in sight-reading.

The regular examination for this contest is held in May of each year, and the competitive numbers are announced a year in advance.

The idea of an endowed membership originated with the St. Cecelians and has prevailed in the St. Cecelia Club for about eight years.

A NATIONAL HYMN CLUB MEETING.

HERE is a good program for a club meeting to be devoted to the national hymns of different countries. It is submitted by Miss Rena Baur.

Ireland, "The Harp that once thro' Tara's Halls".....*Thomas Moore*
"Wearing of the Green."
Scotland, "Blue Bells of Scotland,"
Mrs. Jordan
"Bruce and his men at Bannockburn."
Great Britain, "Rule Britannia, *Dr. Arne*
Italy. "Garibaldi Hymn.....*Garibaldi*
Africa, "Boer National Hymn,"
Harmonized by *F. Eckert*
France, "La Marseillaise,"
Claude Joseph Rouget de Lisle
Words credited to Boucher.
Wales, "March of Men of Harlech."
United States, "Star Spangled Banner,"
Francis Scott Key.
Music credited to Dr. Samuel Arnold.
Venezuela, "Venezuela's National Song."
Teresa Carreno.

The melody of America's National Hymn is introduced at the close of Weber's "Jubel Overture," written in 1818, when he was in Dresden, for accession of King of Saxony.

The same tune is used in
Prussia, "Heil Dir in Sieger Kranz."
Saxony, "Den König Segne Gott."

IF I give my muse any rest, it is only that she should rise again with new vigor.—BEETHOVEN.

TEACHERS' ROUND TABLE.

(Continued from page 301)

dispensable to every teacher who wishes to be in touch with modern methods of using the hands and arms in the production of artistic piano effects. Good results may be produced without the use of the metronome, but not as rapidly. When the metronome is set at a certain figure which brings the exercise easily within the ability of the student, and is then advanced notch by notch as skill is acquired, it is possible to locate the pupil's exact point of advancement, and speed may be acquired without constraining the muscles, something that needs to be constantly guarded against. I should counsel the use of the metronome with every student if possible.

"In using Czerny's 'Selected Studies,' by Liebling, in second and third grades, should it be used alone or together with other studies? Also, how should Czerny's Progressive Studies, Op. 139, be used? Would it be well to use easy velocity studies with it? Would you advise first using Duvernoy's Op. 120, following it with Czerny's Velocity, Op. 299?"

With students who have a good deal of time to devote to practice, much good would result from using etudes of an entirely different character with the Czerny "Selected Studies;" Heller's Op. 47 and 46, for example, which deal more with the cultivation of the æsthetic side of piano playing. If the student, however, has only a small amount of time for practice, as is the case with so many, it will not be wise to give any other etudes with the Czerny. I would not burden the pupil with too many etudes at the same time. Therefore, I should not advise the velocity studies with Op. 139, but should judiciously select those that seemed most suitable, working up as much speed as the pupil was capable of with those containing passage work. Duvernoy's Op. 120 was designed as an introduction to Czerny's Op. 299.

In answer to a number of inquiries for interesting first grade pieces, I would recommend that every young teacher first procure a blank book, and mark certain pages first grade, others second grade, and so on. In this should be kept a list of the pieces that are found to be useful. Although this would seem to be the first requisite that would come into a teacher's mind, yet I happen on so many who simply rely upon their memory, and hence are always in confusion as to what to use, not being able to recall what is wanted at the moment, that I urge it upon all teachers who are now making their early attempts at teaching. I often find them in the music stores poring over the counters, and expressing despair at the difficulty in finding suitable and pleasing pieces for their pupils. I ask them if they have not kept a list of pieces they had already used, and in a large number of cases they answer that they have not, and cannot even remember the names of some they have liked, and are trying to find them again. What a waste of mental energy to spend a moment trying to recall what a tabulated list would show at once! If a teacher has a large number of pupils he will need to know of a good many pieces, for he will not want to use the same round of four or five with them all. Therefore, make a tabulated list that will always be at hand for quick reference, increasing it as new pieces are found that are liked. Another thing, take as much pains to read the Publisher's Department and the advertising columns of THE ETUDE as you do the reading pages, for it is there that you will often find information that will be most useful to you in your practical work. Horace Greely used to say that he learned more of the world's progress in the advertising columns of the daily papers than in the reading columns. You will find that this principle will serve you in good purpose by religiously scrutinizing every month the advertising and publishing departments of your magazine. I append a list of first grade pieces which have been proved by many teachers, and which it will be well for you to add to your lists. In following months I will add lists in other grades:

A Little Song	*Lieber*
Jolly Darkies	*Bechter*
Gaily Chanting Waltz	*Behr*
Little Recruit March	*Forest*
Briar Rose Waltz	*Hamer*
The Tally Ho	*Swift*
First Melody	*Thome*
Little Drum Major March	*Engel*
En Route March, Op. 188, No. 1	*Engelmann*
Youthful Joy—Rondo	*Rathbun*
Playing Tag	*Margstein*
Waltz, Op. 310, No. 1	*Engelmann*
With the Caravan	*Ferber*
Hand in Hand March	*Rummel*
The Brooklet	*Ryder*
My First March, Op. 118, No. 7	*Streabbog*
Petit Barcarolle	*White*
Little Soldier, Op. 215, No. 12	*Baumfelder*
Hobgoblin, Op. 228, No. 10	*Nurnberg*
Tin Soldiers' Parade	*Otto*
The Sprightly Polka	*Giulani*

THE INDOLENT PUPIL.

BY MARIE E. JONES.

Longfellow left us an encouraging and hopeful thought in these words, "I find that the great thing in life is not so much where we *stand*, as in the *direction* we are *going*." This quotation naturally prompts these questions:— Do we realize where we stand? Do we know in what direction we are going? Have we a definite aim in view?

Self-examination will tell us where we *stand* but the direction of our talents, thoughts, and work depends upon our view of life. A hopeful, cheerful outlook begets ambitious effort.

As teachers, much of our success depends upon an optimistic view of things—upon a happy disposition. It is by kindness and a sunny manner that we can best win the indolent child's attention, and interest. The teacher who enters upon the lesson with a severe, disagreeable bearing, invites fear, indifference and often obstinacy.

The teacher must adapt his methods of imparting knowledge to the personality of the child. Frequently a willful, indolent and disobedient pupil can best be governed by firmness, diplomacy, and oftimes severity; while a sweet-tempered, sensitive child should be dealt with kindly and considerately. The pupil who is obviously disinterested, who shuns practice, who does not profit by his instructions, who is too sluggish mentally, and too inactive physically, to even sit up straight at the piano? He is the pupil who "takes lessons" either at the command of indulgent parents, or merely because it is a "fad" among his school-mates, and makes a pleasant pastime, diversion, amusement. He rarely has any practical, helpful object whatever in view.

Is it not a problem to know just what musical food such a pupil could best digest, and to know how to awaken his powers of mental assimilation? Half the battle lies in winning such a pupil's sympathies. What he needs is some one to *inspire* him, to interest him, to encourage him. Conscientious teachers do not feel justified in accepting remuneration where there are practically no visible results. To renounce a dull pupil is a poor advertisement. We must set about to form measures by which we can gain the intent of the dull pupil.

Three Essential Factors.

The maintenance of three conditions is imperative, if we would obtain satisfactory results with the dilatory pupil. These are happy disposition; the knack of putting dry technical ideas in an entertaining original way; and last but none the least, having an inexhaustible supply of patience.

If we meet the unpromising pupil with a smile, and a bright, cheery manner, he is naturally bound to reciprocate that manner. This interest is unconsciously aroused, and he is encouraged to more faithful and careful practice by a confident expression of approval, when his lesson is better than usual.

Not infrequently, a teacher may almost instantly enliven the child's mental capabilities by touching his humorous nature. Cartoons of the old composers, which have often appeared in the Etude, suggesting a prominent characteristic in each of their natures, as well as little anecdotes of their lives, told in a pleasing way, will often create a desire to learn more of them, and will help the child to a more thorough understanding and a keener appreciation of their music. Making the lesson interesting is an important factor in achieving a successful result with the indolent pupil.

Our patience should ever be at our ready command. If we do not possess that excellent virtue to a marked degree, it is time we were "going in that direction." Self-control and will-power are forcible elements in its attainment.

Let us not consider the indolent pupil incapable of progress, and unworthy of our best efforts; but rather let us give him more kindly consideration and our utmost attention; and our efforts, seemingly wasted and unappreciated, will not be without their fruits.

TEACHING THE MINOR SCALES.

BY MADAME A. PUPIN.

By way of prelude, let me call attention to the absurdities to which people cling, by force of habit or example. We ridicule the men of long ago, who put the grist in a bag on one side of the donkey, and balanced it by stones in the bag on the other side of the donkey. We are told that once when a youth evened and halved the donkey's load, by putting half of the grist on one side and the other half on the other side, the father burst into a rage, and said the way his father and grandfather had carried grist to the mill was good enough for him. Do we not also cling to traditions and illogical ways, until some one forces easier and more rational ways upon us?

Many persons used to teach—and perhaps many do still—their little beginners at the piano to play pieces and exercises written on a staff that had E for the first line. After several months' study had made them familiar with this staff, a new staff was sprung upon them, which had G for its first line. Many of the victims never recovered from this brutal treatment, but were unable, to the end of their days, to locate the bass notes with any degree of certainty. Why not use, from the first, this staff of eleven lines

which definitely and graphically locates twenty-three notes (white keys).

In everything I studied, I found, at the beginning, this same omission of some of the fundamental principles which were so necessary to a clear comprehension of the subject, as if the teacher, or the text-book, had tried to reach you to read, while he omitted the first ten letters of the alphabet. Nothing seemed to begin at the beginning.

When I wanted to learn the C minor scale the teacher told me to play A minor. But did he give a reason for it? None at all, he left me in Egyptian darkness. So I resolved to find a law for the formation of the minor scales, which would be easily comprehended by the youngest beginner. In other words, a rule to show you how to play the scale of C minor, when once you could play C major; and not have to be shunted off to another scale that you had no present desire to follow.

Simple Minor Scale Rules.

The following rules have proved interesting, and comprehensible to even little folks:

1. The minor scale ascending is exactly like the major scale, except that it has a minor 3d instead of a major 3d. The minor third is a semitone below the major 3d, so if the major 3d be a natural, the minor 3d will be a flat; and if the major 3d be a sharp, the minor 3d will be a natural.

II. The minor scale descends with its signature. There are two things to remember in finding the signature of a minor scale:

1. The signature of a minor scale is the same as the signature of its relative major.

2. The relative major scale of any minor scale commences on its (flat third) minor 3d of the major scale.

Now, see how easily these rules work out. The signature of C minor is the same as the signature of its relative major. The relative major being found on its minor 3d, *i. e.*, E flat, the signature of E flat major will be the signature of C minor—three flats. The minor 3d of D is F. F major is the relative major of D minor. F major has one flat for its signature. D minor has one flat.

Pupils beginning the study of the minor scales should play each scale in the major, ascending, and then ascending in the minor. Not until they get a clear idea of the twelve minor scales *ascending*, should they attempt to discover their signatures and play them descending.

This minor scale, which is learned first, is the Melodic Minor Scale. It ascends with a minor 3d, and descends with the signature. The Harmonic Minor Scale has a minor 3d, a minor 6th, but the 7th is major. It ascends and descends in the same way.

The Melodic Minor Scale is the one which is sung. The Harmonic Minor is the one on which harmonies are built.

"IT makes no difference to some people that music is devoid of charm and elegance, or even devoid of ideas and correct composition, so long as it is complicated."
—*Saint-Saëns*

PUBLISHERS NOTES

Extraordinary Offer of Piano Works at less than one-third the price. $1.50 will purchase the following seven works—the list includes standard as well as new works of the utmost importance, to a retail value of not less than $4.75.

Sonata Album, Vol. I., Ed. by Kohler.
Juvenile Album, Carl Reinecke.
Standard Fourth Grade Compositions.
March Album for Four Hands.
New Songs Without Words, Richard Ferber.
Czerny, Op. 599, The First Pianoforte Instructor.
Velocity Studies by Geza Horvath.
Conditions:—$1.50 is the introductory price, cash to accompany all orders. The books will be sent postpaid as they appear. Those having accounts can have the books charged, but in that case the postage will be added. The books are not returnable.

Decoration Day. Music suitable for Decoration Day services will soon be needed and we are prepared to send a selection of same to any patron who may wish to be supplied.

If a collection of quartettes for mixed voices is desired we can recommend "Decoration Day Quartettes," price 50c. We suggest early ordering.

Sonata Album Volume I. This fine collection of sonatas by the great masters will be continued on special offer during the current month. It consists of 15 complete sonatas, by Haydn, Mozart and Beethoven, 5 sonatas by each composer, including some of their most popular sonatas. This volume may be used to follow Kohler's very popular sonatina album or to follow any other similar work introductory to the classics. It will also serve admirably as an introduction to the still larger classical works. Our edition has been prepared with our usual care, the celebrated Cotta edition serving as a model. Our special price is only 35c. postpaid, if cash accompanies the order. This is a remarkably low price for such a work.

Standard Fourth Grade Compositions. The announcement of a new volume to be added to this popular series has met with a warm reception on the part of many teachers. The success of the first, second and third grades has been most flattering. The fourth grade is designed to be no less successful. Our catalogue is especially strong in pieces suited for the fourth grade and this compilation has been made with the utmost care and discretion. Mr. W. S. B. Mathews has taken great interest in this volume, which is intended to accompany the corresponding volume of the Standard Graded Course of Pianoforte Studies. It will also go equally well with any corresponding volume of any course of studies. This volume should prove the most popular of the entire series, as teachers are always in want of good fourth grade material.

The special introductory price during the current month will be 20c. postpaid, if cash accompanies the order.

Commencement Music. We are especially well equipped for supplying material of all kinds suitable for commencement programs. In addition to the usual exhibition solos for pianoforte, we have in stock a splendid line of concertos and ensemble pieces of all kinds. We have also a splendid collection of part songs and choruses for men's, women's and mixed voices. Our catalogue is particularly strong in school choruses written in two parts. These are much in demand at the present time. Nothing is more effective for commencement than ensemble music of four and six hands at one piano, and four, eight and twelve hands at two pianos. We can furnish brilliant and attractive music of any of these combinations. We will be pleased to send for examination comprehensive selections containing material from any or all of the above classifications. Commencement programs must be made up in such a way as to give as much variety as possible and should be so planned as to allow as large a number as possible of participants without carrying the program to undue length. We would advise teachers to order their commencement selections at as early date as possible so as to afford ample time for preparation.

Velocity Studies, by Geza Horvath. This important new work will be continued on special offer during the current month. These studies are made up of original and selected material. They are intended to be used as the pivot studies in velocity. Mr. Horvath, who is a composer and teacher of note, has written a number of studies especially for the work and has selected many others from various sources. The studies are short, bright and interesting, each one embodying some technical point having a special bearing on the requirements of velocity. The volume is of considerable size and contains a wealth of material. Our special price during the current month will be 20c. postpaid, if cash accompanies the order.

New Songs Without Words, by Ferber. As this volume is now ready the special offer is hereby withdrawn. These pieces, numbering 15 in all, have been gotten out in a handsome volume. We feel that we can hardly recommend this work too highly, and we should be pleased to send a copy for examination to all who may be interested.

Strings. While this house does not deal in anything but sheet music and music books it has been found convenient to carry a stock of strings for all instruments. Our strings are the best the market can afford and are sold at reasonable prices.

As the warm season approaches we draw attention to the silk E violin strings which have given such satisfaction in years past, the price of which is 20 cents each, of 3 lengths.

Orders Without Signature. Our patrons would hardly believe the proportion of orders which we receive with no name signed, a very few of these we are able to identify, every other one must wait for a complaint from the customer saying that their order has not been filled as promptly as we claim to fill orders. The result is delay and dissatisfaction which a little more care would have rendered impossible.

Reed Organ Publications. On the third page of the cover of this issue will be found a full page advertisement of Reed Organ Publications, both sheet music and in book form. We shall be very glad to make selections from this list and from our later publications along the same line for any who so desire.

Our Reed Organ Publications are the most useful and practical that are to be obtained. They have been published particularly for that instrument. Next to the Standard Graded Course of Studies for the Piano by W. S. B. Mathews we don't believe that there are many works that have sold better than the Reed Organ Method and the School of Reed Organ playing both by C. W. Landon and which will be found advertised on this page.

In this connection we must draw particular attention to our new set of three volumes "Laus Organi," retail $1.25 each, a collection of high class pieces of moderate and more difficult music arranged specially for the reed organ. Let us send one of these volumes on sale.

Marches For Four Hands. This unique volume will be continued on special offer for one month longer after which it will be positively withdrawn. This will be the best collection of marches for four hands ever published. It will contain marches of all styles suitable for all occasions. A few of the composers represented are von Blon, Engelmann, Teilmann, Rathbun, Klammer, Wagner, Mendelssohn, Schubert, Ringuet, Verdi, Beethoven, Schleiffarth, Spaulding.

The special price during the current month will be 20c. postpaid, if cash accompanies the order.

Czerny's First Piano Instructor, Op. 599. This work will be continued on special offer during the current month although it is well advanced in preparation and the special offer will be withdrawn shortly be withdrawn. Our new edition has been very carefully prepared, and is thoroughly up-to-date in all respects. This opus of Czerny's is very popular with many teachers and is largely used. As the first few studies lie in the five finger position, both hands in the treble clef, it is possible to use the book with pupils just past the elementary grade. There are 100 studies in all and the book progresses gradually, the last few studies lying in about the third grade. During the current month the special price for this volume will be 20c. postpaid, if cash accompanies the order.

On Sale Returns and Settlement. One month hence we will be giving careful and exact directions with regard to the return of all On Sale music and the settlement thereof. According to our regular and understood plan we expect this settlement made once each year at the end of the teaching season, during the summer months.

A little advance word on the subject is this, if any returns are made before the June first statement is received, with which a full explanation and labels are always sent, do not neglect to place the name and address of the sender upon the outside of every bundle. If the package has been sent during the current season it is not necessary to make the returns for another year; the only condition being that a settlement be made at the end of the present season for what has been sold, the amount, however, to be settled by direct correspondence.

Juvenile Album—Reinecke. This is one of the most important works we have announced for some time. Carl Reinecke, veteran composer, pianist and teacher, is one of the few living links connecting the past golden age of music with the present. Mr. Reinecke's talent for composition runs particularly to the production of short lyric works, polished and very pleasing in character. This new volume consists of 20 pieces and it is well qualified in every respect to rank beside Schumann's celebrated "Album for the Young." The manuscript is now in the hands of our engravers and the work will appear in due time.

The special introductory price is 25c. postpaid, if cash accompanies the order.

Teachers' Supplies. This and the coming month will witness the general closing of the usual teaching season, to a degree the "winding up" of one of the busiest periods in the history of the Order Department, and we take this opportunity to convey to patrons an expression of gratitude for generous support; whether we have deserved this we cheerfully leave to the judgment of those whose business relations with us have extended over one season or many seasons (and there are hosts of patrons who have kept in touch with and who have inspired us from the very beginning).

An undertaking such as this house represents owes its success as much to the discernment and appreciation of the musical profession as it does to the practical anticipation of the wants of those engaged in teaching. these factors are essential to the sound development of a business such as ours; their elimination will inevitably lead to disaster, even as their constant association has produced the opposite effect. We are therefore always endeavoring to do things to deserve the good will and continued support of each and every patron; we count no achievement of as much importance as the attainment and permanency of this end—an end which cannot be hoped for unless our own work is well done, and we most gladly acknowledge that we are thoroughly grateful to those who have recognized the practical and useful character of our efforts.

To those teachers who continue their work during the Summer season, whether to a greater or a less degree, we wish to emphasize the fact that we are here ready at all times to attend to every want transferred to us, whether large or small, professional or business, to aid in the general educational music work according to our ability, but certainly always with all our sincerity and with all our earnestness.

Summer School Advertising. At least one more issue of The Etude, and possibly two, would be valuable to those who desire to make announcement of the fact that they will teach during the Summer, or carry on a Summer School at some agreeable locality.

A well-worded card, necessarily of some size, would without doubt pay for itself very well if inserted in even only one issue. Some of the greatest successes in Summer School work have been the result of advertising in the pages of The Etude exclusively. The success of all advertising, however, depends not only upon the medium but the manner in which the subject is presented and the attention which the resultant inquiries receive.

New April Editions. The following of our works have been reprinted during the past month. We take this occasion to draw particular attention to them as works the demand for which has been sufficient to make them worthy of a second edition, and in some cases of many editions.

"First Study of Bach." The easiest collection of compositions by Bach, preparatory to the "Little Preludes." This is about the only help that has ever been printed looking to the elementary teaching of one whose work further on is considered indispensable.

Standard First Grade Pieces. One of the series of 50 cent collections which is now being issued to be used in connection with Mathews' Standard Graded Course of Studies and all other graded courses. This volume has passed through two large editions and is the first of a series of six grades, three of which are already in print and the fourth in preparation.

Clark's Pocket Dictionary is a small work of which many thousands are sold every year. A handy pocket reference book for pupils. While it is not, of course, complete, it contains most of the terms in daily use as well as the names and pronunciation of the most prominent musicians with dates of birth, etc., etc.

Counterpoint and Canon, by Dr. E. E. Ayres, is a particularly clear, concise work by a scholarly American. The lessons are progressive and we can recommend the work as one on an intricate subject but thoroughly intelligible.

Any or all of the above sent to responsible persons upon inspection.

Summer New Music. A great many teachers continue their work during the summer. Some do more work during the summer than during the winter season. A great number of our patrons are familiar with our new music "On Sale" plan, the sending of piano music or vocal music or octavo music, a few copies of new each month. The regular winter season packages are stopped with the May instalment. Those desiring those packages continued during the summer months, June, July and August, will kindly send us word to that effect.

24 Progressive Studies for the Organ, by Whiting. This book is now ready and the special offer is hereby withdrawn. The interest in this work in advance of publication on the part of organists and students has been very flattering, and we feel confident that none will be disappointed in it. It is destined to become a standard technical work for students who have passed the elementary stages of organ study. We shall be pleased to send a copy for examination to any organist, teacher or student who may be interested.

"No art, in fact, has a nearer connection with music than architecture. To build an edifice it is necessary at the very beginning to choose the materials and have them of good quality; it is the same with musical ideas, in the choice of which the composer must take infinite pains if he wishes his work to be of value."—*Vincent d'Indy.*

TESTIMONIALS.

I derive much profit from the music and helpful articles in The Etude and do not know what I would do without it.—*Ethan W. Pearson.*

I congratulate you upon the strides The Etude has been making lately. The January number beat the record.—*F. R. Gates.*

The changes in The Etude argue well for the future. I wish you a continuance of the prosperous condition to which it now gives evidence.—*C. G. Hamilton.*

Please send me a copy of "First Steps in Piano Study." I use it more than any other instruction book and like it very much.—*Mrs. G. W. Greene.*

I have received the work "Young Duet Players." I am delighted with it, especially that neither Secondo or Primo is too hard for the "Young Player."—*C. E. Hardin.*

I have handled music under your "On Sale" system now for three seasons, and must say, I find this plan very satisfactory, and your selections very good.—*Karl Galoff.*

I find a small stock such as I have on hand a great help in selecting works or studies for pupils, and would advise all teachers who live in small towns to adopt the "On Sale" plan.—*Mrs. E. H. Ridnour.*

I feel it just right to write a few words of thanks to you for your past kindness. I have received all the music I have ordered promptly and your prices are as favorable as any one could wish.—*Mrs. J. W. Cahoon.*

I have received the new Concert Polonaise, Op. 100. I find it very attractive, besides being beneficial to the young student; think teachers will find great use for it.—*Ortel.*

"Easy Sonatina Album" is fine. It is the very best selection for second grade pupils.—*Mrs. M. A. Herr.*

My business association with you has been pleasant and satisfactory. You have been prompt and careful. Filled all orders satisfactorily and very pleasant in regard to payments.—*Mrs. Chas. Plummer.*

I am delighted with "Standard Compositions," Vol. 3; "Twilight Idyl," and three, or the "Miller," page nine; either one is worth more than the price of the book.—*Mrs. S. C. Heady.*

There isn't a month but that we get the worth of a year's subscription out of the music published in The Etude.—*Rev. Mulford.*

My name has been on your books for ten years, and I am perfectly satisfied with everything you have sent me. I believe I never been a mistake in the whole ten years.—*C. A. Stevens.*

I have received the work "Six Children," by Mendelssohn, and I am well pleased that I got it. I am sure that they are satisfactory in every way to the teacher.—*Sister M. B.*

Send me two copies of "Mathews' " Book One. I notice a great improvement in that number, and am ever so pleased with it.—*Minnie C. Gilbert.*

Your house gives me better satisfaction than any other.—*Wm. H. Donaldson.*

Your last lot of music was a good selection, and I found some real gems in it.—*J. D. Thomas.*

I am delighted with "Tunes and Rhymes," by Spaulding. I have a little pupil six years old. Could not get her interested until I got that book for him. The words interested him at once, and since then he has practiced with more interest.—*Mrs. Wm. Whillam.*

Received "Methodical Sight Singing," Part 3, by Root, and it is just the thing I needed. Teachers here who borrowed it have ordered Nos. 2-3, and will soon use same in their classes.—*Dr. W. B. Sickler.*

I wish to thank you for the good music you have been sending me. I find the collection invaluable and The Etude a constant inspiration. I could not do without either. Living thirty miles from a music house, the lot you send me is my music store—the magazine my only musical friend.—*Mrs. C. L. Busby.*

"Young Duet Players," Dr. H. Barthan, certainly will make a great need. Such arrangements of worth music have always been hard to find. I anticipate much delight in it on the part of my pupils. I have received "Tunes and Rhymes," by George L. Spaulding. I find the little pieces delight the children and the words add greatly to the interest. "Standard Compositions," Grade 3, has met my highest expectations.—*Lina J. Parker.*

I have received my copy of "Baitzell's History of Music," and I find it the best of any on the market. I will discard my old method, and use this book entirely in my school.—*Chas. W. Troh.*

I found your "On Sale" system invaluable, and shall continue to patronize you, as this is quite an advantage in selecting music.—*Lillian H. Weir.*

I have received the work "Anthem Worship," and find it very musical and well adapted to the use of a small choir. I also find "Young Duet Players" very attractive and quick to arouse a desire for playing interest.—*Mrs. H. P. Beech.*

The "Anthem Worship" which we purchased from you last spring is very good, as fine a collection of the kind as I have ever seen.—*H. J. Hathcox.*

I have received the work "First Sonatinas." It should be in every teacher's use. It is excellent as to choice and fingering; clear, clean print, good phrasing and all those things which go to make Presser's editions of all works priceless to an earnest, up-to-date teacher.—*Glossie M. Barnes.*

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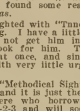
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QUESTIONS AND ANSWERS

Free advice upon musical subjects by experienced specialists. If there is anything you want to know tell us, and we will be glad to inform you or place your question in the hands of some acknowledged expert for reply. If the question is one of general interest to our readers we will print the answers here. This department is for you to use to any extent required.

THE EDITOR cannot attempt to give metronome markings for special compositions, as such information is of special rather than general interest. Metronomic markings are often purposely left off certain compositions by publishers and composers, to allow a reasonable latitude for the musical taste and technical limitations of the performer.

SUBSCRIBER.—A useful edition of the best studies of the technical development from Clementi's "Gradus ad Parnassum" has been edited by Carl Tausig, augured in accordance with more modern ideas. The twenty-third edition, which contains 29 studies, is published by Arthur P. Schmidt, Boston. The complete edition of the Gradus is published in excellent form by C. F. Peter's and can doubtless be had from any large music store. Many of the less technical preludes and suites of pieces furnish invaluable study in playing legato, but their musical contents are not so significant.

T. H.—The sharp, flat or natural over a trill sign applies to the note directly above that on which the trill is made.

G. M.—"Für Elise" means "For Elise." This composition by Beethoven, also known as the "Bagatelle in A Minor," has been in editions the other *opus* number 173. The following autograph, which appears among the papers of Frau Therese von Drossdieck, *née* Baroness Handel, is of some authenticity: "Für Elise am 27 April, zur Erinnerung von L. v. Beethoven." Evidently the compositor has in the nature of an autograph contribution to one by whom the writer particularly wished to be held "in remembrance." 2. Chorus choirs, volunteer and otherwise, frequently perfect regular organizations, with sets of officers, president, secretary, treasurer, etc. It is an excellent plan to follow, tending to promote mutual improvement, social intercourse and offering many other advantages. Frequently a number of choirs are organized into a guild for the purposes of giving combined annual festival services. This practice is also to be commended.

S. E. H.—The figure 2 used in the opening measures of Grieg's "To Springtime," and in many other pieces, usually accompanied by a bracket, signifies that two notes are to be played in the time of three corresponding to the figure 3, so often used, which means three notes in the time of two. Grieg's "To Springtime," which is in 6-4 time, necessitates in several measures the playing of two notes in the melody against three in the accompaniment.

A. S.—It is not surprising that you are confused regarding the use of the middle pedal of your piano, as you say, the correct name of this pedal is the "Sostenuto" pedal or the "tone sustaining pedal." But this name is only accurate when the pedal can be used to prolong one or more tones or sounds in the lower register of the piano. These sounds may be thus prolonged while other parts may be played upon the upper part of the piano. When skilfully used many very beautiful effects can be achieved. However, the middle pedal inserted upon some upright pianos is often a delusion and has no effect whatever other than that of operating the same mechanism which ordinarily operates the "soft" pedal of the upright piano. This third pedal is frequently inserted for commercial reasons only. Pianos with this pedals might sell better than the piano with only two.

M. L.—A "cotillion" is not the name of a special dance form as you suppose it to be. The cotillion is really a form of the quadrille and has been particularly popular of late years because of the opportunities for somewhat spectacular figures and pretty favors that this dance offers. There are a great many figures to the cotillion and new ones are being so frequently adapted, that those whose ingenuity is called upon to conduct these social events are almost always obliged to adapt music for the specific figures.

J. O.—Cremons is not the name of any violin manufacturer, but of a town in Italy where many famous violin makers resided.

F. T. H.—The words "gemüthlich" and "gemlichlich" are of German origin. Their pronunciation is difficult to acquire by English-speaking students, but "gay-meetlick" and "gay mecklick" are approximately correct. When applied to musical uses "gemüthlich" means "hearty" or "heartily," while "gemlichlich" implies easily, comfortably or conveniently.

X. Y. Z. and A. T. C.—If you will send us your names and addresses enclosing a stamped envelope, we will be glad to reply to your questions personally. They require too extensive treatment for this department.

E. R. F.—The "Troubadours" were the poet musicians of the eleventh century. They are first noted in Provence and thence they spread all over Europe. Some confusion results from the translation of the name in different tongues. The French version of this word is "Trouvere," the Italian "Trovatore," and the German version is "Minnesinger." The "Meistersingers," however, were different. They were the successors of the Troubadours, and whereas the Troubadour frequently numbered people of noble birth among his ranks the Meistersinger's companions were almost invariably workingmen. They first became known in the Fourteenth century, and a society of Meistersingers existed in Germany until 1830. We would advise you to consult Baltzell's "History of Music."

J.—There is such great confusion regarding the correct classification, definition and nomenclature of the terms "falsetto" and "head" register that it seems hopeless for us to attempt to explain within the confines of this department. We would advise you to consult some broad-minded voice teacher in your neighborhood, and request him to explain the many theories upon this subject. Authorities of equal reputation advance totally different theories. We would also advise you to read the Voice Department of The Etude regularly. Many of the most experienced voice teachers contribute, they will write for this department in the future.

J. P. M.—Regals were small portable organs. They had one, sometimes two sets of pipes. They were supported by a strap which went around the neck of the performer. The left hand of the player was occupied in blowing a bellows, while the right hand played upon the keyboard of the instrument. Regals are also called Portatives and Hilgolos. The instrument is practicsily obsolete now.

E. Q. 1. The practice of the yodel with its alternation of high falsetto and lower registers is supposed to be injurious to the voice. If done to any very great extent it will certainly prove detrimental, as it taxes the vocal organs severely. The writer has, however, seen yodeling by the Tyrolean Alps who retained their voices to a very advanced age. These men, however, were very robust and had led an outdoor life.

2. It is generally conceded that it is better to train the fingers upward rather than downward. Most methods of the present are based upon this principle.

NEW PUBLICATIONS.

Claude Achille Debussy, by Mrs. Franz Liebich (Published by John Lane in the Living Masters of Music Series). Edited by Rosa Newmarch. Price, $1.00.

No composer of the present day receives more printed notice than does Debussy. Before we have had time to even get really acquainted with Strauss, the iconoclastic Teuton is almost swept from our view by the still more iconoclastic Frenchman. These are days of rapid changes, and there must of necessity be much interest in Debussy's work than mere oddness to attract attention. The populace of his own city is more definitely divided than are the musicians of other lands. In Paris, Debussy is either hailed as the redeemer of his art or assailed as an incompetent radical, a charlatan, an impostor, a descendant consequently of the little book comes at a time when the desire for information about Debussy is most pronounced.

The author commences by saying that "the keynote of the personality of Claude Debussy is struck at the outset of a sketch of his life by his inborn sense of love of liberty. The power of inner sight, the perception of the essence of things are gifts rarely bestowed upon an individual without an accompanying love of solitude and seclusion."

Debussy was born at St. Germain en Laye, in 1862; he studied under Lavignac and Marmontel at the Paris Conservatoire, and received the Grand Prize of Rome with a cantata entitled "L'Enfant Prodigue" in 1884, while he was a pupil of Giraud. For a time he was a critic upon a Parisian paper.

Mrs. Liebich very sanely states: "Neither his psychic nor his visual imagery will appeal to those who have no affinity with his mental outlook." Debussy must for some years to come be the composer of the few, for few indeed are those who have the delicate sense of appreciation of the frail harmonies, the exotic melodies, and the sensitive rhythmic structures that pervade his works.

In the second chapter of this little book Debussy's unique harmonic system is described in such a manner that the possibilities of his music attaining any very great immediate popularity are proscribed. The writer plainly admits that Debussy deliberately works with harmonic material which requires an evolution of the auditory sense before it can be properly appreciated.

His works, particularly "Pelleas and Melisande," and his piano pieces, as well as his work as a critic, are adequately described in the remaining chapters of this well-written and interesting little book.

Studies in Musical Education, History and Æsthetics. The Papers and Proceedings of the Music Teachers' National Convention, recently held at Columbia University, New York. Copies of this book may be obtained by membership in the Association, which is to be obtained by sending $3.00 to Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.

The book is of practical value to students who are interested in this organization and its purposes. A large section is devoted to public school work, and what is likely to be of most value to piano students is the report of Mr. Arthur Foote and his associates upon the piano curriculum, giving an interesting and helpful list of graded pieces and studies.

HAROLD BAUER ON MUSIC IN AMERICA.

"THE trouble with most people is that they do not realize the importance of America and its music now. The future of the art here is so dazzling that it is beyond estimate, and the present is a great deal to me.

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"To learn a reason for studying," he said, "people who think of music here at all do so because they enjoy it. It is not said in Europe that people enjoy it because they attend concerts or because they study. Every one studies music, every one listens to music; it is part of the daily life, and when people go to concerts, the pleasure consists in criticising and analyzing, but really to enjoy—few people think of it.

"What I find here are health, enjoyment and evolution. On these principles the music of this country is built and—better yet—building. I do not wish to seem harsh to the European institutions, but they have nothing to offer which cannot be learned here as well. After an American education is finished, then send the student abroad for what we may call atmosphere, experience and the sort of finish which may come from an old world rather than from a new one, but I repeat that for actual study and the accomplishment of real things this country stands on a most remarkable plane."

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Scott: They say bagpipes are a great help on a battlefield. They prompt a man to fight.

Dickson: I don't doubt it. Some of those I have heard on the street have often made me feel like fighting.—*London Tit-Bits.*

Wagner was writing the music of the future.

"I intend to produce something," he said, "that will go thundering down the ages."

How well he succeeded let the ages bear witness.—*Chicago Tribune.*

"How did you like the sermon today?"

"Fairly well, but didn't you think the minister struck a rather pessimistic note?"

"I hadn't observed it. The choir struck so many that I overlooked the minister's."—*Judge.*

Thomson: Is your daughter improving in her piano-playing?

French: Well, she's either improving or else we're getting used to it. I don't know which.—*Tatler.*

Miss Scraper: Did you see that old man crying while I was playing my sonata?

Friend: Yes. He said your playing reminded him of old happy days.

Miss Scraper: What was he—a violinist?

Friend: No; he was a piano tuner.

Naybor: That boy of yours seems to be a bright one. He'll cut out a name for himself some day.

Popley (angrily): He's done it already—on our new piano!

"Your daughters have had every advantage."

"I should say so," answered Mr. Cumrox; "they can understand every word of a music program or a hotel menu."—*Washington Star.*

"I sent for you," said the man of the house, "to fix a key in my daughter's piano."

"But," protested the man, "I don't know anything about pianos. I'm a locksmith."

"Exactly. I want you to make it possible for me to lock the blamed thing up."—*Philadelphia Press.*

The late Mr. Laurence Hutton, who was never famous as a lover of music, was one day visiting a friend, and in the next room the daughter of the house was diligently and audibly pursuing her studies. He stood the sounds as long as he could, but at last he said, "For heaven's sake, what is she doing now?"

"That," said his hostess, "Oh, that is a Bach aria."

"Back area!" said he. "I thought it was a whole backyard."

A man out West advertises to sell guns and musical instruments.

"Strange combination," said a customer.

"Yes," said the storekeeper. "I sell a man a cornet, or fiddle, or trombone, or something like that, and by the time he has practiced a week his neighbor comes in and buys a shotgun, or revolver, or something like that, and I get a profit goin' and comin'. See?"

J. Ogden Armour, returning to America on the Kronprinz Wilhelm, neatly pricked the "child musician" bubble.

A young man was praising the various child musicians of the last few seasons.

"And there is Nicolo, that wonderful boy violinist," he exclaimed. "Have you ever heard the nine-year-old Nicolo?"

"Oh, yes," said Mr. Armour, yawning, "I heard him fifteen years ago at Covent Garden."

"I wonder why she sings when she's feeling badly?"

"Probably because she knows others will hear her, and misery loves company."—*Cleveland Plain Dealer.*

She (at the recital): What do you think of his execution?

He: I'm in favor of it.—*Punch.*

Newspaper Proprietor (to singer): It is agreed, then, that on your paying me 1,800 marks, during the next year in this paper you shall have two severe illnesses, one theft of your dressing-case, and two elopements with countesses.—*Fliegende Blaetter.*

Bandsman Stronglungs mopped his brow as the band ceased playing "Faust." He had been pressed to take up the "circular bass" in the depot band in an emergency.

"Phew!" he grunted. "That's hot work. What's the next piece?"

"Why that selection of coon songs," said the solo cornet, wearily.

Stronglungs stared. "What?" he demanded, in a hoarse whisper. "I've—I've just played that!"

"She says she's 'saddest when she sings,' and"——

"That can't be. She may be 'sadder.' It's her audience that's saddest."—*Philadelphia Press.*

Lady Gushington (to great tenor): You sang that last song *beautifully.* I was in the supper-room, but I heard every word. You *have* improved; you have, *really.*

The Great Tenor: But—I have not sung; I am next!—*Illustrated Bits.*

A singing teacher in an agricultural college was once asked why she was employed by a college of that name. What was her work? She replied: "Why! don't you know? My business is to cultivate voices, and it certainly is harrowing."

"For goodness' sake!" exclaimed mamma, returning from a shopping trip, "what's the matter with little Tommy?"

"'Tis a bad boomp he got, ma'am. Ye know ye told me I was to let him play upon the pianny, an' onct when he was sliding on the top of it he slid too far, ma'am."—*Philadelphia Press.*

Mrs. Jones: Is your daughter a finished musician?

Smith: No; but the neighbors are making threats.—*New York Evening Telegram.*

"Miss Prim is a very proper young lady."

"Yes, she wouldn't even accompany a young man on the piano without a chaperon."

KEYBOARD TALK.

BY C. W. FULLWOOD.

ARE you giving extra time and attention to that nervous, diffident pupil? Use all your tact to diagnose his case, and thereafter apply the proper remedies.

In scale work the majors must be thoroughly studied before attempting the minor keys. To a young pupil, especially, the simultaneous study of the major and minor scales results in confusion and discouragement. In fine, in this, as in all details of music study, it is well to apply this rule, one thing at a time well learned is well earned.

A pupil should be taught and guided to do his own thinking. Every one should bring his individuality into his music study and playing of the instrument, whether it be piano or any other instrument.

Genius and talent are not synonymous terms. Genius creates, talent interprets.

A composition must be studied by analysis before individuality can have full scope.

Marked fingering must be changed to suit different hands.

Would you do a thing in the right way? Then do it slowly and conscientiously. In other words, practice slowly until you have thoroughly mastered the work in hand, then you can play in the indicated tempo.

Study Mozart for melody and simplicity.

The aim of technic is to secure independence of fingers and absolute muscular control.

Things that seem inconsequential to a pupil are the important details to the faithful musician. Be particular of the minor things in your study and you will be master of the greater things. And, too, this discipline will make you thorough in all the affairs of your life.

Not all exercises are useful. Mechanical repetition sometimes results in faulty ear training and the development of the musical idea. An exercise must be practiced for some specific purpose.

Listen to and criticise your playing. Be your own mentor.

The ambitious musician is not always confined to his piano, organ or other instrument. He reads and studies outside of his art. The twentieth century musician must be a cultured man or woman.

Instruction is merely the sharing of our knowledge with our pupils. By helping others we help ourselves.

The head, the hand, the heart must work in unison. The cultured person reads the best, studies the best, and does the right thing at the appropriate time.

Remember that intellectuality in music study is as important as technic. Do not be a mere musical gymnast.

Maintain regularity in your practice hours with the same fidelity as in your lesson hours. Sometimes it is well to reverse the order of scales, exercises, etudes and pieces. Don't be a slave to your work, but make your work your servant.

An up-to-date musician reads the musical magazines. How otherwise could he be an up-to-date musician?

IN teaching music, as in teaching every other subject, there are two ways, the mean and the noble; the mean, which looks upon work as a nuisance, and the money reward as a necessary, but insufficient reward; the noble, which looks upon work as a privilege, the reward as a blessing. —*Dr. Stainer.*

INTERESTING OPERA STATISTICS.

THE firm of Breitkopf and Härtel publish a year book giving facts relating to the performances of operas. The number of performances of the works of the great opera composers are reprinted below. It is interesting to note the fact Lortzing's tuneful works, ever popular with the German public, are increasing in popularity, as are the works of Richard Wagner and R. Strauss. Lortzing is comparatively unknown in America. Lehar's operetta "The Merry Widow" has received nearly three thousand performances during the last year in Germany alone, or twice as many performances as were given of all the operas of Richard Wagner. Such is fame.

	1905-6	1906-7
Beethoven	195	187
Bizet	414	530
Gounod	220	244
Humperdinck	217	158
Leoncavallo	289	252
Lortzing	654	725
Mascagni	279	281
Meyerbeer	212	144
Mozart	833	514
R. Strauss	71	291
Verdi	746	721
Wagner	1,660	1,710

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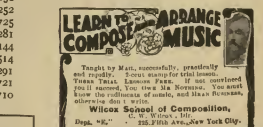
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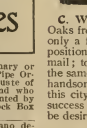
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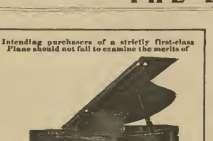
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THE WORLD OF MUSIC.

At Home.

OWING to lack of space, it is frequently necessary to omit many desirable notices kindly sent to us by our readers. Whenever our space permits we are glad to print notices without charge, providing we deem them of interest to the greater body of our readers. THE ETUDE is a national magazine and we cannot afford to give space to the publication of events of merely local interest.

A SUCCESSFUL musical festival was given at the Crane Normal College, at Potsdam, New York.

BACH'S, "Sleepers, Awake" and Mozart's "Requiem" were recently given in Dayton Ohio, under the direction of W. L. Blumenschein.

MENDELSSOHN'S "St. Paul" was recently given in Newark, Ohio, under the direction of W. W. Flora.

MR. WM. SHERWOOD recently gave a highly successful recital at Wooster University.

THE New York Organ Trio has recently been formed. It is composed of J. Warren Andrews, organist; Arthur Bergh, violinist, and Silas Bronson, 'cellist. All the members are musicians of high standing in New York.

THE New York State Music Teachers' Convention will be held this year in the College of the City of New York.

THE State Music Teachers' Convention of Missouri will be held in St. Louis in June.

THE MacDowell fund has amounted to $30,712.18, Ten thousand, seven hundred and eighty dollars was paid to MacDowell during his lifetime. The balance will be turned over to the MacDowell fund.

THE Milwaukee "Liedertaffel" recently celebrated its fiftieth anniversary.

EMILIE MANLY, assistant organist at St. Bartholomew's Church, New York, has sailed to England to take a similar position in the famous old cathedral in York. It is said that she will be the only person of her sex to hold such a position in England.

MR. CLARENCE EDDY recently dedicated the new organ at the Tompkins Avenue Congregational Church in Brooklyn.

TWO German singers, of great repute in their home country, recently made their first New York appearances. Mme. Loeffler Burckard, who made her debut as "Sieglinde," and whose voice possesses great power and brilliancy, was received with great acclaim. Mme. Berta Morena, who appeared in "Die Walkure," possesses a voice that will surely win her great popularity in America. It is mellow, rich and pure and her personal charms are unusual.

GIORDANO'S opera "Siberia," which was produced for the first time in America at the Manhattan Opera House, is a work in some respects more interesting than the same composer's "Andrea Chenier" and "Fedora." The scenes are picturesque and the performance was excellent.

THE production of Debussy's ethereal opera or music drama, founded upon Maeterlinck's symbolistic drama "Pelleas and Melisande," at the Manhattan Opera House, New York, was attended with great success. Not only did the principal singers were those who have become identified with the piece during its many sensational performances at the Opera Comique in Paris. The work is as nearly formless as it is possible for music to be. The music follows the theme of the story as a somewhat intricate resplendent web, and is radically different from many previous efforts of other composers in writing musical works for the stage. The singing of Miss Garden and Hector Dufranne was highly praised. Campanini, the versatile Italian conductor, received great applause for his work with a score that was entirely new to him.

A NEW Choral Club has been organized in Savannah under the direction of Frank E. Rebarer.

IT is reported that Alwin Schroeder, formerly 'cellist of the Boston Symphony Orchestra and of the Kneisel Quartet, who removed to Frankfort-on-Main some years ago with a view of retiring, has now determined to return to America. He has declared that in America there is a more congenial atmosphere for artists than in Germany at the present time. This, Mr. Schroeder declares, is entirely apart from the financial attractions held out by the New World. The truth of the matter probably is that Herr Schroeder was in America just long enough to become an American.

OSCAR HAMMERSTEIN has commenced the demolition of the buildings which are now upon the site of the new opera house he has planned for Philadelphia.

THE magnificent new opera house, to be known as the Academy of Music, is now nearing completion in Brooklyn. This will unquestionably be one of the finest buildings of its kind in the world.

BOSTON is also to have a new opera house. E. J. Jordan has offered to donate $700,000 and provide for the maintenance for the first three years.

IT is stated that Herr Gustav Mahler, the renowned Viennese conductor, who has been directing the German performances at the Metropolitan Opera House this year, may be offered a chair in the music department of Columbia University, New York.

MANY conflicting announcements have been made regarding the engagements for the Metropolitan Opera House next year. As near as we can get to authoritative information is that the joint directors will be Gatti-Casazza and Andreas Dippel. Dippel is in every respect a most remarkable man. He seems to be ready to take the place of every tenor who may happen to be indisposed within a few hours previous to the ascent of the curtain. Toscanini and Mahler will be the directors, and it is reported that Gilbert, Belmores and Renaud will remove from the Manhattan Opera House to the Metropolitan.

THE dramatic poem, "Job," by F. S. Converse, will be performed in Hamburg next October, Mme. Schumann-Heink will take the soprano part.

THE manner in which Gustav Mahler has conducted the Wagnerian performances at the Metropolitan Opera House this season has brought him a unanimous round of praise from the newspapers and music lovers alike.

IT is reported that August Max Fiedler will become the conductor of the Boston Symphony Orchestra as Dr. Muck's successor. He is Saxon by birth and is a graduate of the Leipsic Conservatory. His present position is that of director of the Hamburg Philharmonic Orchestra.

AT the eighteenth Cincinnati May Music Festival, to be held May 5th, 6th, 7th, 8th and 9th, the conductors will be Frank Van der Stucken and Frederic Stock. The soloists will be Mme. Gadski, Daniel Beddoe, Mme. Rider-Kelsey, Mme. Schumann-Heink, Janet Spencer, Herbert Witherspoon and others. The program of the six concerts will include: "The Seasons," an oratorio, Haydn; "St. Matthew Passion," Bach; overture, "Leonore, No. 3," Beethoven; aria, "In Quell Eccessi," Don Giovanni, Mozart; Symphony No. 3, in F, Op. 90, Brahms; Tone Poem, "Don Juan," "Dance of the Seven Veils," Saiome, Strauss; "Tristan and Isolde," Wagner; Prelude, "Isolde's Love-Death"; "The Children's Crusade," with chorus of 500 children from the public schools), Pierné; concert overture, Vocalegue, Elgar; aria, "My Heart at Thy Dear Voice," Samson and Delilah, Saint-Saëns; "Waldweben," Siegfried; "Brangane's Warning," Tristan and Isolde; "Siegfried's Rhine Journey," Die Götterdämmerung, Wagner; songs, "The Young Nun," "Death and the Maiden," "The Earl-King," Schubert; Symphony No. 7, Op. 92, Beethoven; Vorspiel, "Die Meistersinger," Wagner; "The Blessed Damozel," Debussy; aria, "Abscheulicher," Fidelio, Beethoven; "Ah, Fors e Lui," Traviata, Verdi; overture, "Liebesfruhling," G. Schumann; "Dich, Theure Halle," Tannhäuser, Wagner; "Olaf Trygvasson," Grieg.

Abroad.

THE Royal Opera Company of St. Petersburg have been giving a series of representations of Russian operas by Tschaikowsky, Rubinstein and others in Berlin. The Berlin public is said to have become very enthusiastic over the performances.

IN Venice the twenty-fifth anniversary of the death of Richard Wagner was commemorated with appropriate public concerts.

GABRIEL D'ANNUNZIO, the lurid Italian dramatist, whom many consider one of the greatest living poets, is now engaged upon an opera libretto, for which the composer Pizzetti will write the music.

THE municipal authorities of Vienna have recently decided to erect a monument to Carl Czerny. Czerny is said to have composed in all nearly two thousand five hundred studies for the piano, over one thousand five hundred short pieces, and over one hundred ensemble pieces. Aside from this, he had a very extensive teaching practice and was a diligent and successful writer of musical articles.

SALVATORE CASTRONE, better known as Madame Adelina Patti, husband of Mme. Marquesi, died in Paris recently. He was born of a noble family in Palermo, in 1822. He was obliged to leave his native land for political reasons, but returned to Milan later to study with Lamperti and de Fobriana. He took part in the revolution against the Austrians in 1848 and was obliged to flee. He sailed for America and made his debut in New York in "Ernani." His musical education, however, was incomplete. Realizing this, he placed himself under the care of Manuel Garcia and profited greatly by the instruction of his new master. Thereafter he sang with great success in London, Berlin and Paris.

PRINCE ESTERHAZY has decided to permit the remains of Haydn to be removed from Eisenstadt and placed in Vienna, in view of the commemoration next year of the hundredth anniversary of the composer's death.

CLAUDE DEBUSSY says of the London Queen's Hall Orchestra, of which Mr. Henry J. Wood is the conductor, "I venture to think that there are few orchestras so marvelously trained."

AT the second tenor competition in Paris lately a young singer was unearthed who is expected to develop into a first-rate operatic artist. His name is given on the program as Marlo, which, if there is anything in a name, is a happy augury.

MR. EDWARD GERMAN will furnish the music for the forthcoming production of "Romeo and Juliet" at the Lyceum Theater in London.

FROM Paris there comes a rumor that Mme. Sarah Bernhardt is engaged in writing a play dealing with the life of Richard Wagner. It is also announced that she will appear as Mephistopheles in a production of "Faust."

IN the autumn of 1905 a young man named Fritz Hahn went to Vienna and announced himself as a composer who had spent his previous years within the confines of a monastery. The monastic life, he said, was too severe and he had decided to adopt that of the composer. Two concerts of his works were given in the famous old "musical capital" of Europe, and these concerts were so successful that an endowment fund for the young man's maintenance was provided, and the Princess Metternich announced herself willing to back the publication of his works. This very tough bubble was exploded when Ondricek, the violin virtuoso, heard some of the new composer's works and revealed to the "music lovers" of Vienna that these works were note for note copies of works of Rheinberger.

EUGENE D'ALBERT has just commenced work upon a new opera to be entitled "Tiefland" throughout all Germany during the past winter has induced the publishers of the composer to devote his time exclusively to the composition of this new work.

SIEGFRIED WAGNER is engaged upon a new opera to be called "Dietrich von Bern." Notwithstanding his activities at present this name has come from going down in musical history as being merely that of the son of an illustrious composer, his works thus far reveal him only as a very shadowy reflection of the phenomenal genius of his father. Many men would be perfectly contented to be a shadowy reflection of so great a man.

"IGNATIANISCHE HOCHZEIT," an opera by Anton Smaregila, has recently met with great success in Vienna. Part of the piano score which has been forwarded to us reveals it as a work of great melodic and harmonic charm.

FLORENCE EASTON, an American singer, has recently signed a five year contract as prima donna soprano at the Berlin Royal Opera. She is an American, and like her husband, who is a solo tenor at the Berlin Opera House, was formerly a member of one of Mr. H. W. Savage's excellent companies. The German papers seem to show genuine resentment at the appointment of so many American artists of importance in the Kaiser's empire. We at home have no cause for complaint over the appointment of American artists in our own opera houses.

RICHARD STRAUSS, according to "Le Ménestrel," has sent out an official communication concerning his works: "Feuersnot"; "Electra." The distinguished composer hopes to complete his work by the end of the year. It will be produced at Munich. Strauss' birthplace, and the composer hopes to conduct the performance.

FORTY-EIGHT new musical works for the stage were heard in Italy during 1807.

AT a recent concert in Paris the much-discussed Debussy conducted his own work "La Mer." The audience, composed of his supporters and his artistic enemies, commenced a battle in which the annoyance of the opposing forces was either applause or hisses, depending upon which side of the question the combatants were. The result was similar to that which greeted the works of Richard Wagner at their first Parisian performances. Evidently Debussy is taking first steps to French immortality.

GUSTAV KOGEL, whose work in conducting the New York Philharmonic Society made a lasting impression, has recently achieved a notable success in conducting the Imperial Court Orchestra in St. Petersburg, Russia.

FELIX MOTTL recently directed the Lamoureaux Orchestra in Paris. His program was exclusively Wagner, and Parisian papers announce that his success was extraordinary.

CONFLICTING reports come from Vienna regarding the success of Busoni at the Conservatory. The *Allgemeine Musik-Zeitung*, a conservative paper, states that he has been severely censured for going upon concert tours during the teaching season, and that his successor at the conservatory will be Godowsky. In another German journal Busoni is reported as having said that his contract with the conservatory permitted him to make extensive concert tours, but that he was planning to settle down and devote himself exclusively to teaching at great pecuniary loss to himself.

"The secret of interpreting Beethoven's Sonatas lies in discovering the conditions of their origin in order to place one's self in the same mood in which Beethoven composed them. This is the only way to interpret them in the meaning of the composer."—*Eugene d'Albert.*

JUMPING AT CONCLUSIONS.

ONE of the most inadvisable customs or habits to which a musician may become addicted is that of jumping at conclusions. This is particularly noticeable among those teachers who apparently without a moment's reflection or investigation of some newly advertised method are at once ready to discard the old and trustworthy method which has brought them good results for many years. All teachers know that a method at best is only an outline of a course of study which the teacher must fill in with exercises, studies and pieces which her experience has shown her to have been valuable in similar cases in the past. The teacher, after many years of work, becomes somewhat tired of following the old plan and when the widely-advertised method appears she sometimes deliberately throws aside the chart and compass which she has found dependable for some other means to an end which often proves far less desirable. The writer knows of hundreds of cases of this kind.

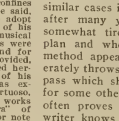
This is in no sense a plea for an unprogressive or retrogressive course. The teacher must continually be on the outlook for new teaching ideas. It is possible that some new method may appear which may be very much better than the one you have been using. In such a case it is wise to investigate a method very thoroughly before even giving it to a single pupil. Do not jump to any hasty conclusion regarding it, but use all your store of foresight and judgment to determine just where the points of superiority in the new method over the old method lie. Are these points of superiority matters of basic importance or are they simply the same old means you have employed expressed in new terms? A teacher should have the new method under several months of earnest, thoughtful—we might almost say "prayerful"—consideration before any radical change is determined upon. It really is a very serious matter, as the musical careers of several young people may be at stake. After you have convinced yourself that the new method is what you need in your work and one that will bring your pupils faster than the one you have been using, then try the method out with one pupil. Remember that a new method in the hands of a new teacher is always an experiment and you cannot afford to experiment with your whole body of pupils at one time. It might lead to serious losses in your class.

Some years ago a young teacher, with a very promising class of thirty pupils, was attracted by the alluring advertisements of a much-advertised method by an iconoclastic writer of pianoforte studies. She resolved to take up the method at once and in a comparatively few weeks had all of her old pupils so thoroughly upset that many of them grew disgusted and discontinued. With true missionary zeal the teacher continued to teach the new method only to find that after a year's effort, disappointment and wasted industry, her work had been a dismal failure. She then returned to her old methods of teaching. The teacher who does not investigate new methods and endeavor to discover new teaching ideas will surely go behind. The point is, exercise great care and judgment before you decide to make a change. Jumping at conclusions is like speculating in the stock market or gambling. You are throwing aside the natural power with which we are endowed to assist us in making our own way. Do not let yourself be deceived by advertisements, but investigate for yourself.

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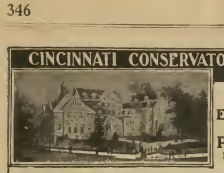
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THE COUNTRY TEACHER IN THE GREAT CITY.

BY DANIEL BLOOMFIELD.

(The following article can hardly be called either exaggerated or pessimistic. During a residence of over thirty years in New York City the editor has known not only of one but many similar cases. In fact, the tragedies of the country teacher struggling for existence might be woven into an extensive article. It is a case of the survival of the fittest. Only the strongest can hope to survive. To acquire the knowledge leading to the skill to combat competition takes not only an adequate musical training, but years of experience in city life and methods. A country teacher possessed of an engaging personality, great physical endurance, good advertising ideas and business methods, and an adequate reserve fund of ready cash may stand a chance, and in fact we have known of several teachers who have come from country villages to our large cities and made great successes. It is far better to be contented with the agreeable life of the small city than to rush into the devastating maelstrom of New York, Chicago, Pittsburgh, Philadelphia or Boston. When Victor Hugo in one of his tragic epigrams, said "The Seine is filled with abandoned careers," he was by no means more rhetorical than truthful. The young pianist who studied for eighteen years would very probably never have attained great musicianship or material success. We feel, however, that we cannot sound this note of warning too strongly.—Ed.)

AMONG the many problems that arise before the young country teacher, the most vitally important to him is that of whether he should remain in the town or go to the large city and settle there. The dazzling city with its multifarious attractions acts like a magnet. It seems a very simple matter to reach fame and wealth there. All one has to do is to put out one's shingle and wait for pupils. So the unsophisticated country teacher thinks. How little he knows of the many tragedies of wrecked lives and fortunes which a large city conceals! Here is a true story.

A young woman with an excellent voice who had been vocal instructor in a small Jersey town, although living comfortably on what she received from pupils, was desirous of increasing her income and bettering her musical education. She thought New York City would be the right place. Her friends who admired her talent assured her she would immediately be successful and she came to New York. On reaching the city she secured quarters in a cheap boarding house and on a quiet street rented a room with a piano; then she placed her sign in the window. She waited and waited for pupils but during the first six months of her city life only one pupil came. In the meantime her little savings were quickly scattered. At the end of the year the one pupil she had left her, and, all her funds now being exhausted, she was practically a beggar. She must have passed many a day without having eaten a morsel. She was too proud to ask aid. Later, her body was found in an open lot and the coroner's examination proved that she had taken poison. Had this young woman remained in her home town, content with her income, this would not have happened.

The present writer knows a young man from a small town who came to New York, and for eighteen years studied with one of the world's greatest pianists. During those eighteen years privation and want stared him in the face but he courageously plodded on. He is no longer in distress, but the position he now holds is that of pianist in a cafe! He wishes he had never begun the study of music as a profession.

City Expenses and Evils.

The cost of living in a large city is very great and for the music teacher still greater. When a teacher settles in the city, he will find that if he desires pupils he will have to advertise and that will require a neat little sum. The rent of a studio also is by no means low. The earnest teacher naturally will want to attend some of the many concerts which a large city offers; there again his purse strings will become loosened. These are a few of the considerations a music teacher will have to meet in a city, but above all will be that most dreaded foe, *competition*. The teacher will discover that in the city struggle for existence not always the fittest survive. Quackery with all its knavish paraphernalia will block his path in every direction and he will become so disgusted with his profession that he will think of giving it up.

A country instructor knows none of this misery because the town seldom has a surplus of music teachers. He can live comfortably with the income of very few pupils. He does not have to worry about how he will obtain his next meal. Competition and quackery are unknown to him. Is this not a more ideal state than that existing in the crowded city? Is it not to be preferred to that other state described in the body of this article? The writer's attitude may be called downright pessimism, but after the country teacher has considered everything, he will discover that there is very little to encourage an optimistic view of teaching music in a large city.

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EXPLANATORY NOTES ON OUR MUSIC PAGES.

OUR music pages this month contain material which is not only of most attractive character, but also of real educational value, a number of the pieces calling for extended comment. Schubert's "Impromptu," Op. 90, No. 4, is an important and very popular classic, frequently used in recitals and in advanced teaching. Our plates have been prepared according to the revision of Franz Liszt, which embodies his ideas as to the proper fingering, phrasing and dynamics. This piece requires a facile technic, a clear light touch and a certain amount of velocity. The characteristic figure in sixteenth notes must be delivered with absolute evenness throughout. When the counter melody appears in the left hand this must be well brought out in the manner of a 'cello or baritone solo. When the melody appears in the right hand with triplet accompaniment this must also be well brought out. In the middle section in C sharp minor the repeated chords of the accompaniment must be decidedly subdued in order that the melody may stand out and to avoid heaviness. The frequent *crescendos* and *decrescendos* must be carefully managed. This piece will require diligent study.

L. Schytte's "Shepherdesses and Yodler" is an important new work by a popular contemporary composer. It is a characteristic piece of medium difficulty, melodious and very cleverly constructed. It is of the "Landler" or "Tyrolean" type and this furnishes the key to its interpretation. It is to be played in the time of a slow German waltz, very steadily, but not too heavily accented. The picture is that of a rustic merry-making in which an Alpine yodler entertains a bevy of shepherdesses. The composer's phrasing, fingering and marks of expression must be carefully followed. Raurich's "Valse Romantique" is a very useful number. It may be used in recitals or as a drawing-room piece and it offers many good points for teaching purposes. This is a waltz in the modern French style. The introduction should be played briskly and in a rather capricious manner, the first theme is to be delivered with considerable breadth and freedom. The second theme is of lighter character and the third theme in A flat is bright and playful. The finale should be rendered with dash and brilliancy. The true waltz rhythm throughout must remain unbroken. Atherton's "Melody at Twilight" is a delightful song without words, a study in melody playing or singing at the keyboard. The right hand part is a fine example of the melody and an accompanying figure appearing in the same hand. The accompaniment must be subordinated to furnish a harmonic background, the melody predominating. This piece demands expressive playing and a certain freedom, such as a good singer could take with an artistic song. Voigt's "Friends Again" is a pleasing drawing-room piece, easy to play but brilliant in effect. There is considerable variety in the structure and the technical demands of this piece. The passage requiring a crossing of the hands must be neatly and accurately executed, the chords for the left hand crossing over being played very lightly. This piece also requires a use of the singing quality in melody playing.

Kern's "March of the Midgets" is taken from a new set of teaching pieces by this popular writer. It is a complete march in miniature, suited to small hands, and affording good study in elementary chord playing and in strongly marked rhythms. Another good teaching piece, not quite so easy, is Farrar's "Fairy Footsteps." This is a characteristic piece in which chord work and finger work are interspersed and the passages divided between the hands. This piece takes accurate playing and careful management, especially in the observance of the rests and in the rise and fall of the hands. It must be taken at a good rate of speed to gain the best effect. Still another teaching piece, the easiest, is Lawson's "Rose Petals." This is a very pretty example of a melody assigned to the left hand. Such pieces usually prove popular with young students and tend to develop the left hand, if carefully practiced. The accompanying chords must be played very lightly throughout. The four-hand number is Engelmann's "Concert Polonaise." This would make a fine exhibition piece or opening number for a recital. It is of pompous, festive character and orchestral in effect. It must not be taken at too rapid a pace and the two players must be careful to play all the chord passages exactly together. It is well to imagine the possible orchestral effects in order to give the proper tone coloring. Violinists will be pleased with Moszkowski's "Spanish Dance." This is from a celebrated set of dances, originally for four hands. The violin arrangement was made by Philipp Scharwenka. It makes a highly effective number when played with the proper dash and abandon.

Henry Parker's "Processional March" is suitable either for piano or organ. It will make a good study or recital piece. It is also available for use at weddings or other festivities, and its rhythm and pace render it especially desirable for use in the ceremonies of various fraternal organizations.

Both the songs are novelties of importance. P. Douglass Bird's "My Lov'd One, Rest" is a touching sacred song, suitable either for the church or the home, requiring a sympathetic rendition and careful phrasing. In the hands of capable singers it will be much admired. Pulitzer's "Waltz Proposal" is a fine concert song, not difficult, but very brilliant and catchy. It must be sung in a spirited manner with distinct enunciation. The rhythmic effects must be carefully brought out and well contrasted. The waltz refrain must go with splendid swing.

MUSIC BY THE TON.

SOMEBODY once said that it requires more force to sound a note gently on the piano than to lift the lid of a kettle. A German musician has just proved it. He has calculated that the minimum pressure the finger playing *pianissimo* is equal to a quarter of a pound. Few kettle lids weigh so much. The German's calculation is easily verified if one takes a small handful of coins and piles them on a key of the piano. When a sufficent quantity is piled on to make a note sound, they can be weighed. If the pianist is playing *fortissimo* a much greater force is of course needed. At times a force of six pounds is thrown upon a single key to produce a solitary effect. This is what gives pianists the wonderful strength of finger so often commented on. A story used to be told of Paderewski that he could crack a pane of French plate-glass half-an-inch thick merely by placing one hand upon it, as if upon a piano keyboard, and striking it sharply with his middle finger. Chopin's last study in C minor has a passage which takes two minutes and five seconds to play. The total pressure brought to bear on this has been estimated as amounting to three tons.

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